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No. 2845.

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ANNIVERSARY MEETING.—MONDAY, May 15, at Four P.M.
ANNUAL DINNER.—MONDAY, May 15, at St. James's Hall, Seven P.M.
W. S. W. VAUX, Sec. R.A.S.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

NEXT MEETING, MONDAY, May 15, at Eight o'clock.—Paper by Professor LIONEL S. BEALE, M.D. F.R.S.

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The INAUGURAL MEETING, open to Ladies and the Public, will be held in the Hall of the Society of Arts, Adelphi (by permission of the Council), on WEDNESDAY, May 10th, at Three o'clock.

The Right Hon. the EARL OF CARNARVON, President of the Society of Antiquaries, in the Chair.

The Earl Beauchamp, the Right Hon. A. J. B. Bessford Hope, M.P., the Bishop Suffragan of Nottingham, Stanley Leighton, Esq., M.P., and others are expected to attend and address the Meeting.

WILLIAM VINCENT, Secretary.

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THE FORTY-FIRST ANNUAL GENERAL MEETING OF THE MEMBERS will be held in the Reading-Room on THURSDAY, May 25th, at 3 P.M. By order of the Committee.

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PROFESSOR HUXLEY, F.R.S., in the Chair.

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May 11th, LECTURE, by W. CAVE THOMAS, F.R.S. (the Hon. J. H. THOMAS, M.C.E., J.P., in the Chair). Subject—The Libration of

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March 22nd, 1882.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 11, at 1 o'clock precisely, the valuable COLLECTION of OLD ENGLISH PLATE, the Property of GUY SERRIGHT, Esq.: comprising a fine Salicenter of the Time of James I.—an Elizabethan Brown Ware Jug—and numerous fine Specimens of the Time of the Time of the Commonwealth and of the Reigns of Charles II. to George III., including Two-Handled Cups, Mostellia, Tankards, Rosewater Ewers, Sugar Castors, Silver Candelabra, Tea-Kettles, Tea and Coffee Pots, Caddies, Tureens, Inkstands, Three-Fronged Forks, Rat-Tail Spoons, Apostle Spoons, &c. (the greater portion of which were exhibited at South Kensington).

May be viewed two days preceding, and Catalogues had.

The Collection of Objects of Art of the late J. PRESTON TEWART, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 12, at 1 o'clock precisely, the COLLECTION of OBJECTS of ART of the late J. PRESTON TEWART, Esq., of Leamington; comprising:—Camel and Intagli Gems—Silver-Gilt Tankards and Cups—Gold Sugar Boxes—Porcelain—Limoges and Battersea Enamels—Miniature Enamels by H. Bone—Copies of Portraits by G. P. Harding, W. Derby—Carvings in Ivory—A Suit of Armour—Avery, a few Pictures—By Ancient and Modern Artists, &c., some of which were purchased from the Rev. Bernal, and Northwick Collections.

May be viewed two days preceding, and Catalogues had.

The Wyfold Court Gallery.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 13, at 1 o'clock precisely (by order of the Executors), the highly important GALLERY of PICTURES formed by EDWARD HERMON, Esq. M.P. deceased, late of Wyfold Court, most of which have been exhibited at the Royal Academy; including The Dawn of the First Easter Sunday, by E. Armitage, R.A.—In the Cloister at Arles, by F. H. Calderon, R.A.—Dutch Galliot in a Squall, by R. W. Cooke, R.A.—Cattle and Sheep, by T. S. Cooper, R.A.—Pile-ups in Sight of Rome, by Sir C. L. Easton, R.A.—Taming Hest, by David, R.A.—Aristotle—The Good Love for Don Quixote, by W. F. Frith, R.A.—A Spate in the Highlands, and Where the Deep Seas Meet, by F. Graham, R.A.—The Duenna and her Carers, by J. C. Horsley, R.A.—Peachers Deceitful, Old Brutus, and others, by Sir E. Landseer, R.A.—The Babylonian Marriage Market, Billiards in Spain, and The Suppliants, by E. Long, R.A.—Getting Better, and The Deserted Garden, by J. E. Millais, R.A.—The Confessional, the Church Door Selling Rosemary, and A Highland Laidie, by J. Phillips, R.A.—A State Secret, by J. Pettie, R.A.—The Destruction of Pompeii, and Wayfarers, by F. F. Poole, R.A.—The Charcoal Burners, by R. B. S. Poole, R.A.—Moonlight and Spindrift, by J. Mac Whirter, R.A.—The Bathers Disturbed, by R. R. Morris, R.A.—The Banqueting House, A Windy Day, Carrying Vetches, and Going to the Hayfield, by David Cox—Genuat-Chies, and the Barbicore Palace, Venice, by J. Holland—Store for the Cabin, Commemorative, by C. Hunter—Bel Fata, and Gillingham Church, by W. Müller—Chrysanthemums, by J. Tissot. Also a few fine foreign works, including On the Dock, by E. de Schampheleer—Near Trouville, by C. Troyon—The Grand Canal, by J. Zola.

May be viewed three days preceding, and Catalogues had.

The valuable Library, the Property of CHARLES HOPKINSON, Esq., deceased, late of Eccleston-square.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 18, at 1 o'clock precisely, the valuable LIBRARY of CHARLES HOPKINSON, Esq., deceased, late of Eccleston-square; comprising Books on Fine Arts, Literature, &c., and a few Pictures—By Old Masters (illustrated by Eisen, Maillier, Boucher, &c.) published in the last century—Natural History—and Works in all Classes of Literature.

Pictures, Marble Statuettes, &c., the Property of CHARLES HOPKINSON, Esq., deceased, late of Eccleston-square.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 17, at 1 o'clock precisely, the COLLECTION of DECORATIVE OBJECTS, the Property of CHARLES HOPKINSON, Esq., deceased, late of Eccleston-square; comprising a large quantity of Old Masters' Works of A. Kauffman and F. Wheatley, R.A.—Water Colour Drawings—Engravings—small Marble Statuettes and Busts—Brasses—a large Oriental Dinner Service—Dresden Porcelain—Clocks—and Candelabra, &c.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they have received instructions from His Grace the DUKE of HAMILTON to SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 18, at 1 o'clock precisely, the valuable COLLECTION of WORKS of ART from HAMILTON PALACE.

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Will take place

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Has been honoured with instructions from the Right Hon. the Earl of KILMOREY to SELL by AUCTION, on the premises, Gordon House, Isleworth, on WEDNESDAY and THURSDAY, May 17 and 18, at 1 o'clock precisely each day, the valuable contents as above described.

On view Tuesday, May 16. Catalogues obtained on the premises, and of Mr. A. CHANCELLOR, Auctioneer and Valuer, 1, King-street, Richmond, and at Sunningdale and Ascot, Berks.

THE SIEGE OF PARIS and the COMMUNE.—A COLLECTION of about 700 POLITICAL CARICATURES, and a large number of Newspapers and Pamphlets issued in Paris during the above Epochs, and many of which are believed to be unique, will be SOLD BY AUCTION, by Messrs. SOTHEY, WILKINSON & HODGE, No. 13, Wellington-street, Strand, on MONDAY NEXT, MAY 9th.

The Library of the late ROBERT VANDEULDE ORMSBY, Esq., and a Portion of that of the Rev. A. GORDON, LL.D.

MESSRS. SOTHEY, WILKINSON & HODGE will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, MAY 12, at 1 o'clock precisely, the LIBRARY of the late ROBERT VANDEULDE ORMSBY, Esq., and a PORTION of the LIBRARY of the Rev. A. GORDON, LL.D., Letters to which are added some other Properties comprising Works in all Classes of Literature—a large Collection of the First or Early Editions of Shelley, Keats, Lamb, and others—Music and Musical Treatises—Standard Modern Works, &c., including Knight's Political England, with Martineau's Continuation, 10 vols.—a long series of Parliamentary and other Speeches, including those by Erskine, Sheridan, Peel, Wellington, Fox, Pitt, Curran, &c.—Real Museo Borbonico, 10 vols.—Hobson's Book of the Month, 12 vols.—Jerrard's Book of Dumbarshire—Topographical Views of Devonshire, in a volume—an extensive Collection of French Caricatures and Newspapers issued during the Commune, &c.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, MAY 26, at 1 o'clock precisely, a PORTION of the CHOICE and VALUABLE LIBRARY of HENRY F. R. YORKE, Esq. (removed from Eaton-place, in elegant bindings by Bedford, Pratt, &c., or uncut in boards, comprising Bewick's Birds, first edition, on large paper, 1797–1804—Boccaccio Decamerone, 5 vols. 1751—Burns's Poems, first edition, Kilmarnock, 1789—Aristotle, 1580, W. Drummond of Hawthornden's copy, with his autograph—Gray's Poems, first edition, 1751—The Fox's Robinson Crusoe, first edition, 1719–20—Goldsmith's Vicar of Wakefield, first edition, 1762—La Fontaine, Fables, first edition, 4to. 1668—Dorset Histories, large paper, red and black title, 1770—Milton and his contemporaries, first edition, 1739—The Poet, 1740, first edition of his first Play—Duff's Pills to Purge Melancholy, 1710–20—First Editions of Byron, Chatterjee, Tennyson (including his first Grammar, when at school), Rossetti, W. Morris, Shelley, Peacock, Wordsworth, &c.—many complete sets of the Works of W. M. Thackeray and A. C. Swinburne; also Books Printed on Vellum, &c.

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FRIDAY NEXT.—Photographic Apparatus, &c.

MR. J. C. STEVENS will SELL BY AUCTION, at his Great Rooms, 30, King-street, Covent-garden, on FRIDAY NEXT, MAY 12, at half-past 12 o'clock precisely, PHOTOGRAPHIC APPARATUS, including Cameras and Lenses, Hatis, Printing Frames, Presses, &c.—Microscopes, Telescopes, Opera and Race Glasses, Dissolving-View Lanterns and Slides, Bicycles, and Miscellaneous Property.

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MESSRS. PUTTICK & SIMPSON will SELL BY AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, MAY 8, and Three Following Days, at ten minutes past 1 o'clock precisely, a MISCELLANEOUS COLLECTION of BOOKS; comprising Scientific Periodicals—Political Tracts—Classical Works—Sporting—scarce and curious Foreign Books—Modern Scientific—Historical—Medical Treatises, English and Foreign—Transactions of the Pathological Society, 29 vols.—Hakluyt Society, 19 vols.—Books of Customs—Architectural Treatises—a large Collection of Tracts and Pamphlets illustrating the Rise and Progress of Methodism—Allison's Europe, 10 vols.—Warner's Masterpieces of Industrial Art, complete in parts—Syntax's Three Thousand—Lamp, second edition, 1840—Volumes with extra Illustrations—Art Journal—Atlases—curious Manuscripts in the handwriting of George IV. and Frederick, Duke of York—Audubon's Birds of America—Scott's British Ornithology—Gould's fine Illustrations of Birds—Cruikshank, Thackeray, and Dickens Original Editions, in the condition, &c.

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MESSRS. PUTTICK & SIMPSON will SELL BY AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, MAY 16, at ten minutes past 1 o'clock precisely, the valuable COLLECTION of PICTURES of the late JOHN BURTON, Esq., comprising (by order of his Executors), comprising Works attributed to H. Andrews W. E. R. A. Mortimer B. Barker Gainsborough Sir W. Mundy, R.A. J. van Bieck Sir Thomas Lawrence Sir R. Haydon G. Romney J. W. Carmichael W. Hilton, R.A. J. Velasco J. Van Bieck H. Howard, R.A. J. C. Wilson Sir D. Wilkie, R.A. D. Cox F. R. Lee, R.A. Coppel

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Catalogues are preparing.

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Catalogues are preparing.

ROYAL PILGRIMS and HOLY SITES.—See the BUILDER (42), at page 444; Royal Academy—General Gallery—Primer of Art—London Travelers—Manners on Styles—Here and There in Hastings—Building Agreements—Views of Lady Hope's Tomb—'Welcome,' near Stratford, Custom-house, Kilmegan; a Chateau in Spain, and Scheme for Hyde Park Corner Improvement—46, Catherine-street; and also Newman.

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SATURDAY, MAY 6, 1882.

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LITERATURE

A Poet's Harvest Home: being One Hundred Short Poems. By William Bell Scott. (Stock.)

WE do not believe in any poet's "harvest home." No sooner is the last waggon unloaded in the publisher's rick-yard than the poetical farmer, instead of rejoicing like other agriculturists on such occasions, begins to feel restless and uncomfortable. His mind flies back to the harvest field, where there is still, he thinks, gleaming left among the stubble that would make the fortune of any one else. Consequently there is no peace until the team is in the field again, labouring for another "harvest home." We are quite ready, therefore, to welcome Mr. Scott's little volume as an earnest of a larger one to appear next year, and a still larger one in 1884. Moreover, Mr. Scott proclaims himself to be seventy years of age, and both Victor Hugo and Mr. Tennyson have led us to expect an accession of power from a poet's seventieth birthday. It is just half a century since Mr. Scott printed in Tait's *Edinburgh Magazine* a poem 'To the Memory of Shelley,' treating him as the apostle of Liberty, Equality, and Fraternity. In 1836 his friend Leigh Hunt printed in the *Repository* (a publication which Hunt, we believe, took from the hands and editorship of W. J. Fox) a poem on the then almost unapproachable subject of 'The Great Sin of Great Cities,' which undoubtedly led the way to three of the most pathetic and effective poems of modern times—Hood's 'Bridge of Sighs,' Rossetti's 'Jenny,' and Mrs. Webster's 'Castaway.' This was the exceedingly beautiful piece called 'Mary Ann,' which Mr. Scott was ill-advised enough to omit from the collected edition of his poems at the very time when the public mind was ripe for appreciating it. It was originally called 'Rosabell,' and being reprinted in a popular magazine it attracted even then considerable attention, notably the attention of Rossetti, who (a boy of nineteen) wrote to the unknown author a letter full of enthusiasm and enclosing specimens of his own work, in MS., the 'Blessed Damozel' and 'Sister's Sleep.' Mr. Scott's most ambitious poetic effort was, however, 'The Year of the World,' an elaborate allegory on the subject of the perfectibility of man.

From the first Mr. Scott has treated the intellectual substance of poetry as being paramount to considerations of form. Consequently at a time like this—when it may almost be said that form is of more account than substance—his poetry has not been received with anything like the sympathy it deserves. In some of the pieces in the present volume, however, there is a fluency of rhythm such as Mr. Scott has not before attained. The poems may be conveniently arranged in two divisions—first, brief outbursts in irregular metres of genial and affectionate song (notable in these days of gloomy poetry for a mellowness of tone, a sweet amber light as of a peaceful autumn, suggestive of Coleridge's later work); and, secondly, a series of compressed ballads, in which, as we shall show by extract, a great deal of imaginative work is done in a few lines, and which, indeed, from the artistic point of view, demand considerable attention.

A speciality of the lyrical portion of the volume is its entire reliance for its poetic effects upon the simple language of Nature. Of the rich and luminous diction which, from the publication of 'Endymion' down to Rossetti's last volume, has dominated English poetry, lyrical and other, Mr. Scott may be said to make no use at all. Yet no one will deny that he writes true poetry; and this gives an added interest to the volume, for poetic diction is just now a subject of special importance. Admirable as are Coleridge's remarks when he sits in judgment upon Wordsworth's critical canons, Coleridge has very likely missed, after all, the essential point of difference between ornate diction and the language of common life as poetic media. He saw clearly enough that the simple language of Nature, such as we often get in Theocritus and in Wordsworth's rural poems, may become the language of poetry, yet not more properly so than may the elaborate diction of Shakespeare and Milton, of Marlowe and the writer of 'Kubla Khan.' Coleridge did not, however, inquire *why* the language of poetry may be the simplest as it may be the richest form that literature can take. He saw that mere simplicity does not make a poetic medium (Wordsworth himself had shown this in the more mawkish and bald of his idylls, those which have been so often parodied); and he saw, on the other hand, that mere richness and sonority—such as are to be found, for instance, in Dr. Edward Young and Dr. Erasmus Darwin—may be equally far removed from poetry. Coleridge saw, in short, that while the poet, like the magic potter, fashions the "rubious vase" from simple porcelain clay, the poet-cule, like Hassan the Clumsy in the story, can make nothing but "pots, pots, pots," though the paste upon his wheel has been kneaded for him by the conspiring genii from "dews of morning and the dust of the Ruby Hills." But penetrative as Coleridge mostly is, he got no deeper than this, for the simple reason, perhaps, that he did not on that occasion try to go deeper. That no language is too simple for poetic purposes, and that none is too rich (the poetic art being shown entirely in the aptness of the selection), may be seen from the two following quotations from Chaucer and Shakespeare:—

My lord, ye wote that in my fadres place
Ye did me stripe out of my poure wede,
And richely ye clad me of your grace;
To you brought I nought elles out of drede,
But faith, and nakednesse, and maidenhede;
And here agen your clothing I restore,
And eke your wedding ring for evermore.

Thou remember'st

Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

Now the truth is that, in order to explain why each of these widely different passages is not only poetic, but as poetic as language can possibly be, it is necessary to touch upon the deepest of all subjects in literary criticism—the subject of consciousness and unconsciousness in poetic art.

Without pretending to discuss so important a topic here, we may say in a few words that the difference between richness and simplicity in poetic style is so fundamental, that while the rich style can display consciousness of its richness (as we see notably in the above lines from Shakespeare, in such a poem as Keats's 'Lamia,' and above all in the work of a poet so self-conscious as Gray) and yet remain poetic, consciousness is absolutely destructive of the simple style. The moment, as in so many of Wordsworth's would-be simple poems, we trace the faintest suspicion of consciousness, the passage is turned into prose. Indeed, it may be said axiomatically that whether simplicity of language is poetic or prosaic is determined not so much by the inherent poetic or prosaic *timbre* of the words used as by the consciousness or unconsciousness of the writer who uses them. Hence, with all our admiration of Mr. Tennyson's genius as a master of the rich style, we cannot place those poems of his whose appeal is that of simplicity (such, for instance, as 'Dora') quite on a level with the work of less conscious writers—with the idylls of Mr. Barnes, for instance, or with some of these poems—while they must be placed far below the work of Scottish song and ballad writers such as Motherwell, Lady Anne Barnard, and others. In the rich style, however, consciousness, so far from being a weakness, is an added strength. In the gorgeous descriptions of the 'Faerie Queene,' in the sonorous movements of Virgil, in the tremendous perorations of Marlowe and Milton, and in the word-weavings of Shakespeare and Keats, the poet adds to his effects by displaying his conscious pride in his wealth; while in poets like Gray this glow of consciousness is actually needed to warm the glittering carcanet into poetic life at all. Hence it would not be difficult to show that simple and ornate poetry are two different kinds of art, though rhythmical language be the medium of both. It follows from what has been said, perhaps, that to write in the simple style is exceedingly difficult unless the poet calls in the aid of *patois*, as Mr. Tennyson does in his successful attempts at simple poetry, when another element is introduced, that of rusticity. Unless the poet has a special gift for familiar poetry it is apt to degenerate into mere colloquial prattling. Now, without saying that Mr. Scott has in every case avoided this danger, we can confidently pronounce this portion of the volume to be a success among books of familiar poetry.

AGE.

"Stepping westward," did she say,
At sunset on that long Scotch day?
"Stepping westward," yes, alway,
With staff and scrip,
Wayfaring songs upon my lip,
Stepping, stepping, to the end.

As down the slanting path I wend,
Behold, a breadth of distant sea,
Between the hills on either hand,
Ships bearing from some unknown land
To other land unknown to me.

"Stepping westward," all that be,
Body and soul, by land or sea,
Follow still the westering sun;
That must end which has begun.

But if in the more familiar of these poems Mr. Scott avoids richness of language, in the compressed ballads which form so marked a feature of the volume he shows a richness of allegorical intent such as is rarely found in the ballad. The following version of an Irish legend is exceedingly fine, not only as a piece of picturesque dramatic representation, but as a poetic symbol of the deepest significance. Oisín is, of course, the Irish Ossian, and this legendary account of his end is given at length in Dr. Joyce's 'Old Celtic Romances':—

OISÍN.

Oisín, son of great Fingal,
Of Fenian race the last of all,
Longed to see his native land
With longing nothing could withstand.

An hundred years ago and more,
He had left old Erin's shore,
On the winged white horse astride,
Left in the mists that all things hide,
With the strange princess in his arms,
Left for the realm beyond all harms,
Beyond the moon, beyond the sea,
Unknown to bards of best degree,
Where the sword was never tried,
Where they were neither born nor died;
The realm of Youth, youth ever more.
With years the longing grew apace,
The nameless princess by his side,
Loving and lovely, limb and face,
Tall and bright as is the flame,
That lights the witches' deeds of shame,
Beautiful and filled with pride,
Such as no bard can express

Who knows not the wild leopardess:
But he left and hither came.

"Dismount not from thy winged white horse,
See old Erin and come back,
Dismount not or it will be worse
Than I can tell thee, worse, alack!"
She signed him on his eye and ear
With water from the Wells of Fear,
And the winged courser bore
Oisín to old Erin's shore.

Erin, land of my desire,
Land of my childhood and my sire!
He cried as on the horse he sat,
*Agadsa, ataím agat!**

His eyes at first so filled with tears,
Scarce saw he, but soon wept aloud,
It went beyond his fears;
There was no Tara left at all,
There was no bard, no harp, no hall,
But tansured pigmies in a crowd,
Were building bell-towers everywhere.

Erin, land beyond all peers,
Erin, land of my desire,
Woe's me, thou hast not passed the fire
As I have done, the fire of years:
Oisín's tears were salt indeed
Sitting upon the winged white steed.
Alas, the pigmies by his side,
Struggling to raise a lintel-stone,
Began to tremble, and to moan,
Down he leapt with kindly speed,
At once, his strength was gone, his hair
Was snow-white, he bent trembling there,
He touched old Erin's ground and died.

* "With thee, I am with thee," in the ancient Irish.

This seems to us to hit the happy medium between the purely natural and the purely suggestive narrative in poetry. Edgar Poe in one of his ingenious essays says (inferentially if not directly) that in poetry no narrative can hold the highest place which does not display that undercurrent of suggestive richness of which his own poems are sometimes more than sufficiently full. Poe's generalizations upon poetry, even when they are manifestly wrong, are always striking and acute. It would require some boldness, however, to maintain that there is anything in poetry higher than the great episodes of the *Iliad* or than the more imaginative of the Border ballads, which certainly are not remarkable for symbolical intent. The truth is that here again Poetry has two distinct quests—two distinct missions for the soul of man. She can display, as frankly and as free from *arrière pensée* as Nature herself, her pictures of the world's wealth and beauty, or she can delight us by subtle suggestions of what life's pageantry means to the inspired singer; and it is a shallow criticism that balances one kind of poetic art against another.

In method the ballads are as original as are the lyrics, and altogether the little volume will be welcomed by the lover of poetry.

Autobiography of John Younger, Shoemaker, St. Boswell's. (Kelso, Rutherford.)

JOHN YOUNGER, shoemaker, fly-fisher, and poet, has left a life which is certainly worth reading; and though the reader will scarcely rate John so highly as John rates himself, there is something more in him than a vein of talent sufficient to earn a local celebrity. This something more is, perhaps, less peculiar to himself than typical of a certain dour and humorous class of mind, which is special to the Lowland Scotch peasant, who combines a greater acerbity of criticism of all classes but his own with a greater susceptibility to natural influences than is common in other parts of the country. Thus our friend Younger, inveighing against lairds and lawyers, speaking of the "kick-up at Waterloo, which gave Wellington his pension and secured his country's slavery," disclaiming all patriotism "in defence of our gentry, their estates and their coercive game-laws," and loudly proclaiming his discontent, presents an unpleasant image which none but the initiated would connect with the same Younger, moved to tender thoughts at the sight of a violet, acting as the good son and husband and the benevolent neighbour, and above all for the most part on the kindest of terms with the local "aristocrats" against whom in the abstract he expends so much sound and fury. Indeed, one cannot but suspect that much of this polemic extravagance was due rather to the non-success of some indirect solicitation of patronage from a certain duke, preferred towards the end of his life, than to any harsh measure he received during the course of it. Remembering that he was an habitual poacher, and more or less on good terms with republicans, coiners, and thieves (though his own morality seems in the main pretty correct), most people will be surprised that the lairds and baillies treated him as well as they did. Yet it must

be admitted that on several occasions he suffered from the backwardness of public opinion in his day. To be evicted for the economic object of increasing the size of a farm, or to have one's representations as to the drainage or watertightness of one's house neglected, is a grievance which deserves respect, though but a slight foundation for a revolutionary social theory. Closely connected with Younger's politics is his literary taste. When it has been said that he can see no beauty in Scott, had great difficulty in finding out the rhythm of Thomson, and idolizes Burns, it is enough to indicate the sort of view he takes. His own verses, to judge from the extracts given, are extremely praiseworthy, and as free from the moral defects as they are from the poetic fire of the poet whom he loved. Probably, had he been an educated man, his decidedly enthusiastic and imaginative spirit would have found a fitter vehicle in prose. Indeed, though in the present book he moves somewhat awkwardly in the fetters of English, long sentences and involved constructions being his bane, when he lapses into his native tongue he reminds one—as in the story of his father's interview with the Jeddart lawyer, and the hoax played upon John the weaver, the village "Danton"—of the truthfulness and *verve* of Galt or "Mansie Wauch." As a delineator of humble Scotch life, with its prejudices and superstitions, its hardness and its emotion, the odd human nutshells incongruously concealing the kernels of tenderness within, Younger might have been a benefactor to literature. As it is, he seems rather wasted in these disjointed utterances, though if one will refer to them expecting neither a philosopher nor a poet, but a good and shrewd man, who reflects in a rather superior light the point of view of thousands of his inarticulate countrymen and class-fellows, one will not fail of a reward.

Penal Laws and Test Act: Questions touching their Repeal propounded in 1687-8 by James II. to the Deputy Lieutenants and Magistrates. Edited by Sir George Duckett, Bart. (Privately printed.)

HISTORICAL students owe a debt to Sir George Duckett for drawing attention to these important papers. The returns for the greater part of the English and Welsh counties exist among the Rawlinson MSS. in the Bodleian Library. How Dr. Rawlinson came into possession of them seems to be unknown. He was a great collector of manuscripts at a time when few people cared for written documents that did not contain illuminations or were not very old. Modern history is indebted to him in many of its departments. There are probably few volumes in his collection more important than the one of which Sir George Duckett has given us this careful imprint. From the time of its arrival at Oxford until a year or two ago, it does not seem to have been ever used to any good purpose. At last, however, Sir George printed some of the returns in the *Transactions* of certain provincial societies. These we noticed at the time (*Athen.*, 2750, p. 47; 2765, p. 531), pointing out that the information given was far too important to be doled out piecemeal and hidden away in places where students

of general history might never think of looking for it. Sir George is good enough to say that this suggestion of ours has induced him to publish the whole of the papers.

The popular histories of England do scant justice in some respects to James II. We do not wish to say a word in favour of his moral character, and, viewed from any point, his political career was sufficiently disgraceful. If it be granted that he was, when king, fervently religious, it must be admitted that his spiritual convictions had but little effect on his moral conduct. Where he has been hardly used is in the conception which most persons have formed of his intellectual capacity. The revolution he intended to bring about was not a success. It failed so completely that he became the cause of a series of events almost the exact reverse of what he had proposed to himself. Because his career in kingcraft was a failure it has been too readily assumed that he rushed on his purpose without taking those precautions which a reasonable man might have foreseen to be necessary. The more the documents of the time are studied the less ground there seems for this assumption. James was bent on restoring the Roman Catholic religion, and on making himself an absolute monarch, like his brother of France. Had it not been for unforeseen circumstances, he might for a time have achieved success in both these aims. That the religion of the Latin Church could have been forced on the people for any length of time is not credible, and still less can it be conceded that the machinery of absolute government could have gone on unchecked; but for a short space both these things might have come to pass had it not been for what all good Protestants of those days thought to be the providential intervention of the Dutch Stadtholder. Parliamentary government was discredited; no honourable or wise man could respect the "parliament-men" who had served under the rule of Charles II. Elections were known to be almost everywhere corrupt; and the two parties in the Commons, and in a slightly less degree in the Lords, had disgraced themselves by cruelty and greed in a manner which it requires an effort for those who live in purer and milder days to realize. The Church of England had never recovered the shock which the Great Rebellion had given her; Dissenters were now a recognized body outside her pale, and many of them persons of wealth and social importance. She had weakened the respect of others of her more devout members by the extravagant flatteries many of her members poured out at the feet of the restored monarchy. Owen Feltham was permitted to write of "Charles I. and Christ II.," and another person to say of Charles II. that "Heaven could not give us nor we covet more." We do not find that these people were punished for blasphemy, or even censured by ecclesiastical authority at a time when it was thought necessary for the welfare of church and state to confine Bunyan and others such as he in prison. Many of her most prominent members, too, had maintained a theory of the divine right of kings which was shocking, not only to the intelligence of all those who loved freedom for its own sake, but to multitudes of non-political persons who were acquainted with

the history and traditions of their own land, or who had mastered the Biblical narratives as to the kings of Judah and Israel. It was not unnatural to suppose that a large number of members of the Church as well as the whole of the Dissenters would be glad to be rid of the Test Act and the penal laws. Toleration as we understand it was an idea entertained by few, but James had fair grounds for assuming that he should be able to play the various parties off against one another, so as to gain first toleration and then supremacy for his own faith. Had he been a popular prince this might have been done; but there were many reasons, obvious to all who were not court parasites, why the experiment was in his case especially dangerous. Having laid his plans he carried them out carefully. Lords lieutenant who would serve his turn were appointed in all the shires; the list of justices of the peace and deputy lieutenants was overhauled, special care being taken to arrange for the elections of knights of shires and burgesses in future. The questions proposed to the justices and others in thirty-four counties, with the answers that many of them gave, are now before us. On the whole, the replies are decidedly unfavourable, though there were, of course, many, especially in the north of England, who were ready to go any length to serve the king. These questions were in most instances three in number. We give them in a modern and condensed form:—1. Are you willing, if chosen a member of Parliament, to vote for the repeal of the penal laws and Test Act? 2. Will you at future elections do all you can to return members favourable to these changes? 3. Will you live in a friendly manner with those of other religions?

To the last question the answer is almost always, Yes. To the other two the replies are very various. Some men promise everything required; others say when they are returned to Parliament they will be led by circumstances; not unfrequently we meet with a direct refusal. The answers when not given by a body of men are often very curious. Sir Fairmedow Penyston, a deputy lieutenant for Oxfordshire, says:—

"I ever was and still am of opinion that no humane laws whatsoever either ought or can exercise an absolute dominion over the judgments and consciences of men, and therefore ought not to inflict any manner of punishment for that over which they neither have nor can have any jurisdiction."

Nevertheless he would not consent to the repeal of the Test Act without an "equivalent security" be provided by Parliament. This gentleman seems to have been at one with Locke on the matter of toleration and its limitations. Sir Rice Williams, a Carmarthenshire justice, testifies to the same opinions, though he uses very different words to express himself. He says he is

"not fond neither of ye Penal Laws nor ye Test. The first not according to primitive Christianity; the other introduced by ill men for a very ill purpose; but doubtful till hee sees what will be don for preservation of ye Protestant religion."

Advantage was sometimes taken by an active lord lieutenant of a meeting of justices, when they were induced—may we not say compelled?—to reply in a body. Lord Preston had an interview with

such a gathering at the George Inn at Penrith. It is obvious that when the replies were thus extorted under pressure they are far less valuable as a guide to the popular opinion than when given separately in writing.

The editor has done his part well. There is a certain amount of repetition in the introductory remarks to some of the counties, but this only occurs in a few trivial instances. The genealogical notes, as far as we are able to test them, are accurate. They are perhaps not quite so full as they might be; but this is very much a matter of taste, and they are usually sufficient to guide the well-informed student to other sources of knowledge. When, as occasionally happens, the Christian name of a justice is left out in the text, it would have been better to have supplied it in a note. Thus among the Justices for Lindsey we find "—Doleman." This is John Dolman, a member of an old Roman Catholic and Cavalier family, who lived in the dissolved Preceptory of the Knights of St. John of Jerusalem at Bottesford. The estate of his father Marmaduke had been confiscated by Act of Parliament in 1652, but it was recovered at the Restoration.

We have always understood that the name of the chief officer of the borough of Ripon was the Wakeman, until the passing of the Municipal Reform Act turned him into a mayor. William Chambers, who filled the post at this time, and gave a sufficiently evasive reply to the questions asked, signs himself "Maioir." It is surely a mistake to say that Durham was not represented in Parliament until 1672. It sent two members to the Cromwellian Parliament of 1656.

An English-Persian Dictionary. Collected from Original Sources by Arthur N. Wollaston. (Allen & Co.)

THE preface of this volume describes its *raison d'être*, the material employed in its composition, and the manner in which it has been put together. Undoubtedly there was need of such a book, for Richardson and Wilkins are too antiquated and bulky to suit the purpose of ordinary travellers and students of the present day; and so long as we hold the upper provinces of India, or Persia remains an important factor in the Oriental question, a knowledge of the Persian tongue must be useful to our soldiers, administrators, and diplomatists. Mr. Wollaston's previous publications attest his capacity to supply the deficiency, only we are a little doubtful whether he has not aimed at producing a "popular" rather than an unqualified English-Persian dictionary. In narrating the procedure adopted to carry out his laborious work, he seems to indicate that, while he has not failed to admit choice words together with words of every-day use, he has made the language of scholars subsidiary to idiomatic and vulgar expressions. He describes how, abandoning an idea first entertained of "reversing a Persian-English dictionary," he was impelled "to adopt, if possible, some course which should at once ensure the omission of what was superfluous, and the introduction of such words as experience might dictate to be requisite and advantageous."

To achieve this object he "determined to enter upon an extensive course of reading, with the view of culling from newspapers and modern works as many terms as within a reasonable time might be possible. The labour," we are told, "was enormous, extending over a period of years; and in the end so considerable a mass of material was collected as to justify the commencement of the undertaking" on which he had resolved. A *munshi*, or translator of the Bushahr residency, one Mirza "Baker"—the transliteration of whose name is, to say the least, eccentric—was called in to sift this collection; and the store was afterwards enriched by thousands of new and doubtful words and a kind of "pocket dictionary" prepared by Mr. Binning of the Madras Civil Service.

Whether, under the circumstances, and in consideration of the form and character of the book, the comprehensive title should have been modified or not, it is very certain that Mr. Wollaston has made good his claim to have produced a work "compiled from original sources," and one that can hardly miss becoming "popular" in a practical and material sense. His industry and intelligence have secured a result which merits warm acknowledgment, and we heartily recommend not only Oriental students and travellers generally, but Indian soldiers and civilians also, to provide themselves with a copy of this new English-Persian dictionary for present or prospective contingencies. It is a highly creditable and useful compilation, full yet concise, learned yet simple, procurable at a moderate cost, and portable even when the carriage of books is restricted. Were Prof. Palmer's 'Concise Persian-English Dictionary' made a necessary accompaniment, the increase of bulk would be barely perceptible and the advantage to the traveller great.

Having said thus much in favour of this new contribution by Messrs. Allen & Co. to their long list of valuable publications on Oriental tongues, we pass on to criticize its more apparent shortcomings. In the first place, it must be remarked that the substitution of the *v* for the *w* is a concession to Western prejudices quite unwarranted by circumstances. Why should sanction be given to the corrupted form of a purely Arabic letter not by any means universally recognized in Persia, but confined to particular districts and Turkey? Moreover, the conversion, if it apply at all, applies only to words more or less incorporated in Turkish. Not every Persian who says *vâli* and *vâliyat* would similarly mispronounce the less yielding *watan* and *wâdi*, here printed *vatan* and *vâdi*. The Turks, it is true, change the *kh* into *h*, as in the words *tóp-hánah* and *tars-hánah*, and partially reverse the process in *Achmet*, where the *d* is also supplanted by *t*; but these conversions or perversions must be regarded in the light of provincialisms, and can no more be rendered general in Persian and Arabic dictionaries than the letter *jim* can be dubbed a *g*, as done in Cairo. This last-noted peculiarity could never constitute a rule for the guidance of Arabic teachers and students, to whom Egypt is but one of the many resorts of a people speaking the language of the Koran. It is manifest that the Arabs have neither *v* nor *p*, but the *p* is part of the Persian alphabet, and if the *v* be found equally essential to its completeness, it is

entitled to admission as a separate character. But it is really only wanted for Turkish words like *verdi* and *gavdash*, and a few irreclaimable perversions in vogue within certain geographical limits, but not of universal acceptance.

Mr. Wollaston has himself anticipated the objection we have just stated, and his first sheets, in which occur *ráwí*, *jawdb*, and *wakl*, with other words retaining the essential *w*, show that his admitted system was an afterthought. He has also excused himself in respect of a second objection quite as likely to be urged, if not so serious as the other, *i.e.*, the smallness of the Persian printed character. The type selected is certainly an eyesore, and would find no favour in Persia, where calligraphy is at a high premium, and print, to be acceptable, must at least have the recommendation of distinctness. A few of the natural consequences of this regrettable economy may be noted in words like *dunbal*, in p. 2, where the *n* is hardly distinguishable from the *f*; in *khánik* (p. 5), where *n* has no dot at all; *ta, sir* (p. 7), where the *hamza* looks like *h*; *shauk* (p. 23), where *au* resembles *r*—all instances taken from under the first letter of the alphabet only. But, upon the whole, with the means at disposal, the native words have been creditably rendered, and there are, perhaps, as many (or shall we say as few?) errors in their Romanized as in their original form. Some of the former (*namdh*, *yágánah*) are wrongly or superfluously accented, and *wakht* is a decided misspelling for *wakt*.

In a second edition it would, we think, be well to pay more attention to the uniformity of the system pursued in transliteration. Mr. Wollaston clearly means to use the short *a* for the English *u* as in "but," "under," and "gun"; otherwise he can have no object in writing *man*, *bad-bakht*, *markaz*, *yakh*, and an immense number of similar examples more than enough to constitute a rule. But why has he added *tuki*, *kudúrat*, *huan*, *qaziruftan*, and many more exceptions? A revision of accentuation might lead him to be less free with the *kasrah* in words such as *khishm*, *dirakht*, *dirigh*, *nimudan*, and *nivishtan*, though it would not have appeared strange had he given it to the second syllables of *khádam* and *sharmandah*, or to the first of *kanárah* and *kashti*. On the other hand, in asserting the true local pronunciation of the *ç*, as in *angikhtan*, *hamishah*, and *parkis*, this book has done good service. We also agree with the remarks in the preface on the way of treating particular letters of the Persian alphabet. There are sound reasons for avoiding in a popular dictionary the complications which might arise from any attempt to render closely the Roman equivalents for each Arabic *s*, *t*, and *z*; and we should have been better pleased had this liberty been exercised to prevent combinations such as *darkhour*, *khvish*, and *khwid*, which are far from inviting, and convey no really correct notions to students. Many of the English words selected for translation might be omitted as being, to all intents and purposes, duplicates or unimportant. Surely "authoress" is not made intelligible to an Oriental by *zan-i-musannif*, which, if it means anything, must mean "the author's wife."

Five words are given for "destruction," but the full force of the expression is only

traced in the last two. *Khalal* and *ikhálal* are rather "damage" and "deterioration," and *khasárat* is "loss." All the renderings of the term are Arabic, but the best that could be given, *haldkat*, is found under another English word—"perdition." In conclusion, it may be observed that *maddikhil* and *tashakhhhus* have special local interpretations not sufficiently expressed by "receipts" and "self-respect." Both words have great significance in Persia, but while the first invariably conveys a notion of perquisites and peculation, the second is eminently suggestive of self-importance, pretentiousness, and outer display.

NOVELS OF THE WEEK.

- Mount Royal*. By the Author of 'Lady Audley's Secret.' 3 vols. (Maxwell.)
For Cash Only. By James Payn. 3 vols. (Chatto & Windus.)
Scotch Marriages. By Sarah Tytler. 3 vols. (Smith, Elder & Co.)
The Water Tower. By Mrs. Hibbert Ware. 3 vols. (Tinsley Brothers.)
An Angel Unawares. By Courteney Grant. 2 vols. (Chapman & Hall.)
Eliane. By Mrs. Augustus Craven. Translated by Lady Georgiana Fullerton. 2 vols. (Bentley & Son.)
A Story of Two Years; or, Gertrude Ellerslie. By Mrs. Meldrum. 2 vols. (Edinburgh, Oliphant, Anderson & Ferrier.)

MISS BRADDON has hardly maintained in 'Mount Royal' the standard of her later period. The plot is somewhat extravagant; the turns in it are too sudden; it is not contrived with the author's peculiar skill; and it is worked out by the help of commonplace machinery. It has been the author's practice in her more recent works to give unity of interest to the story by laying the scene where it could be animated by some *genius loci*. In 'Mount Royal' the reader is taken to Cornwall, where, of course, the Arthurian legends form a sort of mental background to the scenery, and, it must be confessed, serve also as useful topics of conversation and furnish reasonable excuses for many a page of comment. In the present work the device is too patent; the author has not succeeded in interesting the reader in the recollections of Tristan and Iseult, and the only pleasure to be derived from the introduction of the legends consists in watching the cleverness of the author's practised hand. But when one finds oneself criticizing the artist's skill the effect of the work is, of course, lost. It would be impossible to give any short account of the plot. A murder under cover of a duel, and another duel which is only just prevented, would seem to furnish sufficient matter for excitement, but the real catastrophe is weak. The heroine is separated from her husband and "devotes herself to the rearing of her boy."

Mr. Payn is another industrious author whose most recent work is below his average. Even his accustomed high spirits seem to have flagged in the writing of 'For Cash Only.' Many a poor joke becomes laughable if it is repeated often enough, as the clowns know; but some jests cannot be made to live by any amount of repetition. In this book there is an old young man of the world who is insufferable. His vanity and infinite

insincerity are intended to provide the humorous part of the work; but he is, in fact, only a caricature which is not amusing. There are some good scenes, however. One, where a certain weak girl who has been secretly married trifles with her ostensible lover, and on his pressing her to fix a day for their marriage is at last forced into a confession, is told with great power, and reminds the reader only too strongly that the author is a writer of marked ability. The story is, in fact, too serious in its details to suit Mr. Payn's style. It gives scope neither for his clever contrivances of plot nor for his lively sallies of humour. Perhaps he has been writing too quickly of late, and has exhausted for the time the stores of that commonplace book of which he told his readers in 'Some Private Views.' This seems all the more likely because in 'For Cash Only' one recognizes a good many reflections which have already appeared in those papers.

Miss Tytler has shown that whatever objections may be urged to the marriage law of Scotland, it is an excellent subject for romantic treatment. It is no part of the author's purpose to moralize on the objections which may be taken to the "half merk" marriage and other irregular forms by which people may validly bind themselves, beyond the possibility of capricious change of mind, in a socially unequal yoke, but to give a number of excellent tales in which more or less unequal marriages play an important part. One of the best, 'Lady Peggy,' is, as one would imagine from the vividness with which it is set forth, founded on a real incident in Fifeshire, the high-minded old Lady Drumsheugh, whose characteristic reception of her lowborn daughter-in-law is so graphically described, having had her counterpart in real life:—

"Come away, my dear, come in where it is your right to be, in your man's house and by your man's side. If I had been told, for certain, four months since what I have been told to-day, you should not have waited and been kept so long out of your own. 'Fie!' exclaimed the lady in a little heat; 'it was not fit that Drumsheugh's wife should shaw neeps and sell yarn, whatever might be free to his joe. But we'll say no more of that. I ken it was not you were the most to blame, my bonnie Peggy.' Jean Kinloch is a proud Scotch peasant, whose honest heart is embittered, though not broken, by the lapse from fidelity and virtue of the lad to whom she is engaged. How they come together after long years, and how Jean's bitterness is softened, is revealed in the tale. 'Harry Ba'four's Elopement' is the story of a Scotch judge, who, like 'auld Durie' in 'Christie's Will,' is translated for love's sake into the semblance of an old woman. The masquerade gives rise to many searchings of heart on the stage coach which takes him to the Border, and one can see the grey morning on the moor where the uncanny travellers take their leave so mysteriously. 'Hamesucken' is a more elaborate story. Wat Baillie and the proud young wife whom circumstances almost force upon him are contrasted aptly, but one feels that, in spite of a certain nobleness common to both, poor Bruce's untimely death was perhaps the best solution of the relations between persons with so many differences as the minister of Birkenbarns and his wife. The members of the kirk session have a homeliness about

them not unworthy of Wilkie; and Claud Kirkpatrick, a bad specimen of ancient blood, is also lifelike.

Mrs. Hibbert Ware is favourably known to readers of fiction by two stories based on matters of fact and tradition—on incidents in the careers of Beau Nash and of a famous centenarian whose experiences overlapped seven generations of the human race. 'The Water Tower,' unlike 'The King of Bath' and 'Life's Seven Ages,' deals exclusively with fictitious characters and circumstances, although there is some internal evidence that the author has copied, and reproduced with great fidelity, models encountered by her in actual life. The main scenes are laid in Chester, and at Brewood Park, in the immediate neighbourhood of that town, which is the ancestral home of the Thorolds. Piers Thorold, doing his best to settle down quietly after a youth of dissipation, wins the heart of Teresa Ayleworth. One unlucky day Teresa sees, in the camera obscura of the old tower at Chester, a dire quarrel between Piers and a quondam associate of the gambling rooms, in the course of which Piers kills his adversary, virtually in self-defence. On this, without inquiry or hesitation, the lady deems it her duty to dismiss her lover, and there is an end to the romance so far as she is concerned. As for Thorold, he marries some one else, and is as happy as an extremely mercurial temperament can make him. He is little troubled by remorse, but takes a great dislike to Brewood; and, apparently in order to justify the superstitious notions which have taken possession of his mind, Mrs. Ware brings him back to the place with his two sons, and remorselessly drowns them. This is all the plot, if it be plot at all; and the story would be somewhat poor reading but for the brightness and vigour with which most of the characters, especially the subsidiary characters, are drawn. The flow of humour throughout the three volumes asserts itself enough with the thin and melancholy narrative referred to above; but the saving clause of this indictment is that the humour is really good of its kind. Robert Norris, the son of a banker, who enters all the learned professions in turn, and finally crystallizes into an enthusiastic geologist, with a third wife and a complicated family, is an excellent sketch. On the whole, 'The Water Tower' may be classed as one of the few books which, without deserving to be called good stories, unquestionably deserve to be read.

Two volumes are at least one too many for the substance of Mr. Courteney Grant's story, which, if worth recording at all, might easily have been told in half-a-dozen chapters. It is not only meagre, but trivial and unpleasant. We pass from a son who exerts undue influence on his father in the making of his will—who "has his prey," and will not "leave go"—to an impossible society of aristocratic gamblers and persons of refinement, "Lord Bill Bingham" and his friends. No doubt the heroine is painted with more delicacy than her surroundings. She is the "angel unawares," who does good right and left, resists temptation, and is rewarded by the love of Lord Bill. But she scarcely compensates the reader for the characters in whom it is impossible to take an interest, and in whose company he is constrained to linger so long.

'Eliane' is a successful attempt at writing a French novel in the English style, and as the book is well translated there is little trace of its foreign origin. Sometimes the translator has hardly hit upon the right word, as where she uses "circulation" for "traffic," and in the following sentence there seems to be something more seriously wrong: "He prayed and genuflected during the mass, which was said after the nuptial rite, without either display or human respect." The story is pleasing, though it hardly fulfils Charlotte Brontë's requirement in a novel, that it should at least stir one's blood.

Mrs. Meldrum's story, which is to a great extent a purely devotional work, is marred, from a literary point of view, by a strange attempt to reproduce in print the stammering and hesitation which are too common in ordinary speech. An excellent young man named Bruce, who is always "improving the occasion," is the most glaring specimen:—"You'll s-ee that a-ll th-is, some go-od reason will come up for your' (in a hushed tone) 'dis-ap-ap-ointment.'" But all the characters adopt from time to time this idiotic form of utterance, and nothing but the sternest sense of duty enables the critic to wade through their maunderings. The heroine, after suffering much small torture at the hands of a despotic father, to whom punctuality and cookery are the most important things in life, is converted from a state of apparently heathen ignorance by the affectionate ministrations of a chivalrous captain of artillery. Captain Egerton (such is the officer's name) is further distinguished by the fidelity with which he guards the interests of a nephew who is disowned by his father—a wicked baronet of a type we have met with before—and who stands between himself and the succession to the title. In fact, the captain is an honourable gentleman as well as a pious, and the only thing strange about his conduct is that it should require so much explanation and illustration at the hands of the author.

OUR LIBRARY TABLE.

MR. E. DICEY has compiled for the "New Plutarch" a readable and clever sketch of the life of *Victor Emmanuel*. His account of political events is written with the clearness that springs from long familiarity with the subject, and it is a pity that he has not bestowed equal attention on military matters. A very few additional pages and a few maps would have enabled so practised a writer to make intelligible the campaigns in which his hero took part. There are several misprints: for instance, p. 195, "Bassalieri" for Bersaglieri; p. 250, Admiral "Pasano" for Persano. One or two positive inaccuracies should be corrected; for instance, General Benedek was not the Commander-in-chief of the Austrian army in 1859. This is a pardonable slip, but really Mr. Dicey should not be guilty of such an error as saying that Massimo D'Azeglio is "known to history as the author of the 'Promessi Sposi.'"

THE *Charles Dickens Birthday Book* (Chapman & Hall) is arranged and edited by the great writer's sister-in-law, and illustrated by his youngest daughter. It is a pleasant publication, and, in a certain sense, it is also useful. To be fully appreciated, Dickens, like all great artists, must be read as a whole. There is no doubt, however, that the reader is apt to lose sight of many beauties of detail in the process. He is carried away by the vigour of his author's romance,

his overflowing humour, his "immense and far-reaching instinct of the picturesque"; and innumerable touches of wit and wisdom and kindness pass unperceived. It is of these that Miss Hogarth's compilation is mainly composed. As she has done her work with great tact and thoroughness, and as the matter on which she had to draw is in itself of unexceptionable quality, it is not surprising that the outcome of her loving labour should be both good and satisfactory. Dickens is known and loved all over the civilized world; it seems likely that many who are not deeply interested in birthday books *per se* will be interested in this one for the sake of him whose name it bears. Mrs. Perugini's illustrations (five in number) are all graceful and pretty. Four of them are suggestive of the four seasons, and one is a frontispiece and merely *à propos de bottes*. The best are the "Spring" and the "Winter."

In *How I became a Sportsman* (Chapman & Hall) Avon gives an account of his early experiences in shooting, fishing, and hunting. There is no royal road to proficiency, and it is fortunate that those devoted to sport are for the most part born with strong tastes for it, else the amount of falls from horses and mishaps with guns which seem to have been the young sportsman's lot might deter ordinary men from following fox or woodcock. Avon has not profited much by the early days at school of which he tells, to judge from such Latinity as *cum grano satis* or *recusans sub tegmine fagi*, with which his stories are garnished. Somerville's blank verse, too, is on the whole prosaic, but the poet might reasonably object to having his lines printed as absolute prose, of which several examples will be found in the mottoes of these essays. Avon reminds us that his sporting adventures happened many years ago; it is scarcely probable, however, that within the memory of man the belated traveller on Dartmoor could be devoured by wolves; and the May fly, it is as well to state, is little, if at all, known by Devon trout, the "fern-web" taking its place as a seductive lure in that county. With these exceptions, Avon's stories are sprightly and amusing, if they do not show much literary skill. A sportsman might choose a worse book with which to beguile an hour on the rail.

MR. ALEXANDER IRELAND has reprinted from the *Manchester Quarterly* some pleasant pages under the title of *Recollections of George Dawson*.

WORKS of reference accumulate so fast on our table that the task of acknowledging them is difficult, and detailed criticism is almost out of the question. The *Insurance Register* of Mr. W. White is so well known that we need only say that Messrs. C. & E. Layton have issued the new number. 1881 has been chiefly remarkable for the great development of the business of "accident insurance," caused for the most part by the passing of the Employers' Liability Act. The business of "industrial life insurance" is also growing, and the increase over the past year has been obtained at a lower rate of expenditure than in former times.

MESSRS. WARD & LOCK's *Guide to the House of Commons*, 1882, in addition to the usual biographical notices of the members, supplies a table giving a comparison between the results of the General Elections of 1874 and 1880, and a summary of the legislation of 1881. The speciality of this publication, however, lies in its digest of parliamentary procedure. This compilation displays an audacity in the art of blundering that is quite singular. Not only, for instance, according to these rules, does the Speaker arrange the daily course of business for the House, but "it is in his discretion when to put" the question under debate! and "the longest sitting" that the Commons have endured "from four on May 13th, 1878, till ten on the following morning." Such examples render it unnecessary to examine into the less

evident, but not less astounding inaccuracies that are dispersed liberally throughout this compilation.

MESSRS. METZLER send us Mr. Mackeson's excellent *Guide to the Churches of London*. In the present issue an index of architects has been added.—The popularity of lawn tennis has led to the appearance of a *Lawn Tennis Annual*, edited by Dr. L. F. Winslow and published by Messrs. Warne.

SIGNOR CARCANO has finished, by the publication of the twelfth volume, his valuable translation of Shakspeare into Italian (Milan, Hoepli). It is made with both skill and care.

MESSRS. LOCKWOOD & Co. send us the forty-fifth edition of De Fivas's *Grammar of French Grammars*, to which is wisely added an appendix on the history of the French language compiled from the best authorities. It gives a new value to this old-established school-book.

We have on our table *A Lady Trader in the Transvaal*, by Mrs. S. Heckford (Low).—*The Story of a Scandinavian Summer*, by K. E. Tyler (New York, Putnam).—*A Winter Ramble in Beaten Tracks* (Wade).—*Sweden and Norway*, by the Rev. F. H. Woods (Low).—*A Primer of Art*, by John Collier (Macmillan).—*Myth and Science*, by T. Vignoli (Kegan Paul).—*Elementary Lessons in the Science of Agricultural Practice*, by Prof. H. Tanner (Macmillan).—*The Live-Stock of the Farm*, edited by J. C. Morton (Bradbury).—*Little's Angler's Annual* (Little).—*The Apology of Al Kindy*, by Sir William Muir, K.C.B. (Smith & Elder).—*Journal of the North-China Branch of the Royal Asiatic Society*, 1880 (Triebner).—*The Anatomy of the Mouth-Parts and of the Sucking Apparatus of some Diptera*, by G. Dimmock (Boston, U.S., Williams).—*The 'Ritual Ordinance' of Neophytus*, by the Rev. F. E. Warren, and an *Account of the 'Misfortunes of Cyprus' by Neophytus*, by E. Freshfield (Nichols & Sons).—*The Scottish Churches and the Gipsies*, by J. Simson (Baillière).—*Words, Facts, and Phrases*, by E. Edwards (Chatto & Windus).—*The Mystery of Hamlet*, by E. P. Vining (Lippincott).—*Authors and Authorship*, edited by W. Shepherd (New York, Putnam).—*Netherwood*, by M. Crofton (City of London Publishing Company).—*Madeline*, by Mrs. W. Olding (Hatchards).—*and Aurelia; or, the Close at Mizeter*, by G. J. Chester (Marcus Ward).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brown's (S. B.) *Fire Baptism of all Flesh*, cr. 8vo. 6/ cl.
Dorner's (Dr. J. A.) *System of Christian Doctrine*, trans. by Rev. A. Cave and Rev. J. S. Banks, Vols. 3 and 4, 8vo. 10/6 each, cl.
New Testament Scriptures in the Order in which they were written, translated from Greek Text of 1611 by Rev. C. Herbert: I., *The Six Primary Epistles*, cr. 8vo. 3/ cl.
Pattison's (S. E.) *Religious Topography of England*, 2/6 cl.
Pulpit Commentary: Exodus, by Rev. G. Rawlinson, 16/ cl.
Reichel's (C. P.) *Origins of Christianity*, &c., Sermons, 2/6 cl.
Symington's (A. M.) *Vox Clamantis, the Life and Ministry of John the Baptist*, 12mo. 2/6 cl.

Poetry and the Drama.

- Buchanan's (R.) *Selected Poems*, cr. 8vo. 6/ cl.
Eldryth's (M.) *Margaret, and other Poems*, cr. 8vo. 3/6 cl.
Morris's (M.) *Poets' Walk, an Introduction to English Poetry*, 18mo. 5/ cl.
Shakspeare's Works (12 vols.), Vol. 1, 12mo. 6/ parchment.

Music.

- Wagner's (R.) *Ring of the Nibelung, an Illustrated Handbook* by J. P. Jackson, 4to. 2/ swd.

Philosophy.

- Ellis's (A. J.) *Logic for Children, Deductive and Inductive*; 2/ Rosmini-Serbati's (A.) *Philosophical System*, translated, with Sketch of Author's Life, by T. Davidson, 8vo. 16/ cl.

History and Biography.

- Queen (The) and Royal Family, *Anecdotes and Narratives based on Contemporary Records*, cr. 8vo. 6/ cl.

Geography and Travel.

- Aubertin's (J. J.) *A Flight to Mexico*, cr. 8vo. 7/6 cl.
Pidgeon's (D.) *An Engineer's Holiday, or Notes of a Round Trip from Long. 0° to 0°, 2 vols.* cr. 8vo. 16/ cl.
Switzerland, the "J. E. M." *Guide to the Alps, and how to See Them*, edited by J. E. Mudcock, 12mo. 2/6 cl.

Science.

- Chemistry, Theoretical, Practical, and Analytical, as applied to the Arts and Manufactures by Eminent Chemists, ed. by C. W. Vincent, 2 vols. 4to. 80/ cl.
Heller's (S. S.) *Lectures on Science and Art of Sanitary Plumbing*, cr. 8vo. 4/6 cl.

- Hospitalier's (E.) *Modern Applications of Electricity*, trans. by J. Maier, 8vo. 16/ cl.
Lubbock's (Sir J.) *Ants, Bees, and Wasps*, cr. 8vo. 5/ cl.
Shilton's (A. J.) *Household Chemistry for the Non-Chemical*, cr. 8vo. 2/ cl.

General Literature.

- Banks's (Mrs. G. L.) *More than Coronets*, cr. 8vo. 2/6 cl.
Besant (W.) and Rice's (J.) *The Ten Years' Tenant*, 12mo. 2/6 cl.
Brook's (Mrs.) *Changes and Chances*, cr. 8vo. 5/ cl.
Dowling's (R.) *A Sapphire Ring, and other Stories*, 3 vols. cr. 8vo. 31/6 cl.
Handbook of Domestic Cookery adapted to the Requirements of every Household, cr. 8vo. 2/6 cl.
Harland (J.) and Wilkinson's (T. T.) *Lancashire Legends*, &c., cr. 8vo. 3/6 cl.
Hawthorne's (J.) *Prince Saroni's Wife, and other Stories*, 2 vols. cr. 8vo. 21/ cl.
Marryat's (F.) *Written in Fire*, 12mo. 2/6 cl.
Nadal's (E. S.) *Essays at Home and Elsewhere*, cr. 8vo. 6/ cl.
Thayer's (W. M.) *Tact, Push, and Principle*, cr. 8vo. 3/6 cl.
Yonge's (C. M.) *Unknown to History, a Story of the Captivity of Mary of Scotland*, 2 vols. cr. 8vo. 12/ cl.

FOREIGN.

Theology.

- Heppes (H.) *Christliche Ethik*, 3m.
Heppes (H.) *Christliche Sittenlehre*, 2m. 40.
Beydel (R.) *Das Evangelium v. Jesu in seinen Verhältnissen zu Buddha-Sage*, 8m.

Fine Art and Archaeology.

- Curtius (E.) u. Adler (F.) *Olympia u. Umgegend*, 4m.

Drama.

- Saint-Victor (P. de) *Les Deux Masques, Tragédie-Comédie*, Series 1, Vol. 2, 7fr. 50.

History and Biography.

- Bon (A. Le) *L'Angleterre et l'Émigration Française de 1794 à 1801*, 7fr. 50.
Chantelauze (M. R.) *Saint Vincent de Paul et les Gondi*, 7fr. 50.
Robiquet (P.) *Thévenau de Morande, Étude sur le Dix-huitième Siècle*, 25fr.
Villard (M. A.) *Histoire du Proletariat Ancien et Moderne*, 8fr.
Walsh (Le Vte.) *Journées Mémorables de la Révolution Française*, Vol. 1, 2fr.

Geography.

- Rabourdin (L.) *Algérie et Sahara, la Question Africaine*, 3fr. 50.

Philology.

- Brugsch (H.) *Hieroglyphisch-Deutsches Wörterbuch*, 112m.

Bibliography.

- Beauchamps (J. de) et Rouveyre (E.) *Guide du Libraire-Antiquaire et du Bibliophile*, Part 1, 2fr.

Science.

- Abhandlungen der Königl. Akademie der Wissenschaften zu Berlin, 1880, 13m. 50.
Kronecker (L.) *Eine Arithmetische Theorie der Algebraischen Größen*, 6m.
Steiner (J.) *Gesammelte Werke*, Vol. 2, 18m.

General Literature.

- Falloux (Le Comte de) *Discours et Mélanges Politiques*, 2 vols. 15fr.

CHAUCER'S "ECLYMPASTEYRE."

5, Endsleigh Gardens.

CHAUCER, writing in English, speaks of "Eclympasteyre" as "the god of sleepes eyre." Froissart, writing in French, speaks of "Enclimpostair" as "l'un des fils" of the "noble dieu dormant." It seems clear that Chaucer's Eclympasteyre is a corruption of Froissart's Enclimpostair, and that it behoves us, therefore, to account if we can, not for the semi-Anglicized name Eclympasteyre, but for the semi-Gallicized name Enclimpostair.

I submit for consideration whether Enclimpostair may not be compounded of two French words, *enclin* and *postair*. *Enclin* (still in use) means "inclined," i.e. (properly) drooping, prone, recumbent, and (metaphorically) disposed. *Postair* I do not know to be a word that ever existed, but I should suppose it to be an old French word formed from the Latin *posterus*: the same adjective as *postérieur*, but in the positive, not the comparative, degree. It would in this relation look better to the eye if written "postoir," or (were it not for the objection against a female rhyme in the passage from Froissart) "postère." Thus viewed, it may be translated as "backward, on his back, down."

In short, Sleep and his son Enclimpostair are, according to this suggestion, Sleep and his son Lie-down.

W. M. ROSSETTI.

BENJAMIN DISRAELI.

Junior Carlton Club, Pall Mall, May 2, 1882.

SINCE the issue of my political biography of Lord Beaconsfield in monthly parts by Messrs. Mackenzie, of Glasgow, it has often fallen to my lot to obtain information from private sources

which has greatly assisted me in rendering the work more accurate and complete. The latest instalment of this welcome help now lies before me. Thanks to the courtesy of Mr. Seaton Taylor, a bundle of papers relating to the earlier years of Benjamin Disraeli has been placed at my service, in the hope that it may aid me in my labours. The documents contain several matters of interest, but since their contents are of a purely private character they do not come within the province of political biography. In one letter Mr. Disraeli wishes to know how he can work his way from Falmouth to Bristol, as "I am not much of an English topographer"; in another he complains of the attacks made upon him by *Punch* during the years 1843-4. "Cannot you keep your friend *Punch* in order?" he writes. "He gets malevolent without being playful. I suspect some hostile impulse." Was this "impulse" inspired by Thackeray, then on the staff of the paper? And in the snobbishness and petulant jealousy of St. Barbe in 'Endymion' have we 'Coddingsby' and the *Punch* lampoons avenged? At the time when Mr. Disraeli was organizing the disaffected squires into a powerful party to oppose the policy of Sir Robert Peel, he received the following, as he called it, "extraordinary letter," dated November 2nd, 1844, from a certain sanguine speculator in the City. "I am sure you will require," writes the tempter of Capel Court, "a large sum of money to work your new political party. I am making a great bid on the Stock Exchange, and having gone as far as I can in it, I am now letting some friends into the secret. We act on facts and exclusive information. As soon as it is known it will immensely affect certain securities (several millions); as it differs, however, from the usual political information, it is possible that it may not be known for two months to come. I can make you as certain of the facts as I am myself; and will take you to head-quarters. This is no common chance. It is a speculation which will appear in history; even people who cannot bear the Stock Exchange should be bulls on this occasion. In short, Captain Armine and the 800 pounds' worth of coals was nothing to it [see 'Henrietta Temple'], and with your connection you could get three or four of the heaviest men in the country to join in it."

Two letters, however, appear in this bundle which cannot fail to be read with interest; and as they have never yet seen the light, you may be glad to have the opportunity of making their contents known through the columns of the *Athenæum*. The first letter is written to a Mr. Thomas Evans, who was a fellow clerk of Mr. Disraeli's during the brief period when the late Conservative chief was articulated to Messrs. Swain, Stevens & Co., at 6, Frederick's Place, Old Jewry. Between Benjamin Disraeli and this Tom Evans a warm intimacy appears to have sprung up. From the papers before me it is evident that the two young men were excellent friends, indulged in the same pleasures, and were equally familiar with what Mr. Disraeli in one of his novels describes as "the excitement of financial embarrassment." Mr. Evans afterwards went to Bristol, where he practised as a solicitor. In this first letter we find that Mr. Disraeli was in a delicate state of health, probably from some weakness of the lungs, that he was hipped (the outrageous criticisms in the *Westminster Review* had then appeared), and that his travels in the East were entered upon as much to recruit his strength as to afford amusement. That wonderful confidence in himself, so memorable in the prediction with which he ended his maiden speech, is also visible in the "whispers" which assure him that in spite of ill health and pecuniary difficulties he still will weather the storm and be successful. The second letter is also addressed to Evans, and refers to the unsuccessful attempt of the writer to represent Wycombe. Mr. Disraeli, as is well known, stood for Wycombe in the June and December of 1832, when he was defeated by Col. Grey. It

is to the second contest that the letter relates. The remark, "If I gain my election I think I have doubled the Cape of my destiny," is curious. The italics are mine.

ALEX. CHARLES EWALD.

Private and confidential.

Union Hotel, Cockspur St., London, May 9, 1830.

MY DEAR EVANS,—We have been too long silent. It has been my fault, but if you could form the slightest idea of the severe visitation under which I have been long and am still suffering, I am confident you would not only accept my excuses but sympathise with their cause. For the last three years—I will not talk of enjoyment—life has not afforded me a moment's ease; and after having lived in perfect solitude for nearly eighteen months, I am about to be shipped off for the last resource of a warmer climate.

To leave England at all, particularly in the state in which I am, is to me most distressing; to leave it without finally arranging my distracted affairs costs me a pang which is indeed bitter. But I can assure you that at this moment, when so many harrowing interests solicit the attention of my weakened mind, there is no subject on which I oftener think than our past relations, and no person who more constantly occurs to me than yourself.

I assure you, dear Evans, that it would be very difficult to find one who is really more interested in the welfare of another than I am in yours, and although you may perhaps doubt the sincerity of this declaration, I nevertheless make it. It would be a great consolation for me if before my departure I could hear from yourself that you were prospering in the world, a great satisfaction if you would communicate to me with the candour which I wish to be the characteristic of our letters.

Although I have not been fortunate enough in finally arranging my affairs, I flatter myself I have succeeded in making some temporary dispositions. Nothing of importance has been done with M.* but he is inclined to wait till my return if possible, and if he cannot be silent. I feel less for him than for others, because I now see too well what was the cause of all our errors, and curse the hour he practised, as he thought, so cunningly upon our inexperienced youth. But this only to yourself, for he is, after all, an object of pity, and I would to God that I could do something for him more than I am bound to do.

To yourself—who most unintentionally on my part have suffered from my madness—it is for you I feel indeed keenly,—you whose generous and manly soul I have ever honoured and, credit me, have ever done justice to. All I can say is that the first step I take when the power is mine shall be in your favour; and that sooner or later the power will be mine, and that some day or other we may look back to these early adventures rather as matter of philosophical speculation than individual sorrow, I confidently believe.

For there is something within me which, in spite of all the dicta of the faculty and in the face of the prostrate state in which I lie, whispers to me I shall yet weather this fearful storm, and that a more prosperous career may yet open to me.

My father has quitted London, and now resides at Bradenham House, near Wycombe, Bucks, a place where I hope some day to see you, though at present I am only the inmate of an unsocial hotel, and preparing for my embarkation in the course of this current month. Anything addressed to me at the Union will reach one who will always consider himself

Your sincere friend,
B. D.

Write as soon as possible.
[Endorsed] *Private and paid.*
Thomas Mullett Evans, Esq.,
Solicitor, Bristol.

II.
Bradenham House, Oct. 24 [1832], Wednesday.

MY DEAR TOM,—I am obliged to write you a hasty line to say that I am unexpectedly prevented coming up to you to-morrow by the sudden arrival of my old friend and fellow traveller Clay, whom I have never seen since his return. I suppose you imagine I am not going to pay you my visit; but this is not the case. I am tied to this place by the impending contest. I calculate that the battle will be fought and, as I believe, won by the beginning of December; in that case, if convenient to you, I would propose coming down for a day or two after the triumph or the catastrophe. If the dissolution be postponed for some weeks after the beginning of December I must postpone the visit, as I must spend the winter at Bradenham, but I do not anticipate this result. At any rate I shall pay you a visit in the course of a couple of months or so. I have lots to tell—writing is humbug. My position most critical, but pro-

* This was a stockbroker who appears to have encouraged Mr. Disraeli and Tom Evans in certain unsuccessful speculations.

missing. *If I gain my election I think I have doubled the Cape of my destiny.*

I will write again. My kindest remembrances to Mrs. Evans. Yours affectionately and ever,
B. D.

[Endorsed] Thomas Mullett Evans, Esq.,
81, Stamford St., Blackfriars R^d,
London.

THE SUNDERLAND LIBRARY.

WE conclude this week our notice of the sale of the second portion of the Sunderland Library by giving the prices fetched by the principal books sold by Messrs. Puttick & Simpson on the eighth, ninth, and tenth days of the sale:—*Epistre envoyée au Tigre de France* (a rare tract of eight leaves relating to the Cardinal de Lorraine), sans notes, s. a. et l., 42l. *L'Histoire et Cronique de Clotaire, Poictiers, Enguibert de Marnef, 1527, 68l.* *Le Mercure de Gailion*, a collection of twenty-four pieces relative to the diocese of Rouen, 4to., 1644, 25l. *V. Galilei, Dialogo della Musica Antica Moderna, 1602, and Fronimo, Dialogo, small folio, 30l.* The *editio princeps* of Aulus Gellius's *Noctes Atticæ*, Sweeneyhym and Pannartz, 1469, printed on vellum and bound in old crimson morocco, 790l.; the second edition of the *Noctes Atticæ* by Sweeneyhym and Pannartz, 1472, 22l. The first book printed in Como, J. A. de S. Georgio Super Titulum de Appelationibus, Como, printed by Ambrosius de Orcho and Dionysius de Paravasio, 1474, 51l. The total sum realized by the ten days' sale was 9,376l. 18s. 6d. Most of the books remain in this country. France has carried off a certain number. Only a few have gone to America. A word of praise is again due to the catalogue, which was compiled with great care.

The third instalment of the library will be sold about the middle of July. This presents much the same features as the earlier portions. The early copies of the classics make a great show; and among the *editiones principes* are those of Herodian, Herodotus, Hesychius, Hippocrates, Homer, Horace, St. Jerome, Juvenal, Livy, Longinus, Lucretius, Macrobius, Manilius, and Martial. The *editio princeps* of the Decretals of Gregory IX. is represented by Louis XIII.'s copy. The first editions of French books are again numerous; such as Geoffroy's 'État de la Court du Grant Turc,' 1542, and those of Lafontaine's 'Fables,' the 'Heptameron,' Clement Marot, &c. The books printed on vellum include 'The Customs of Orleans,' by A. de Harlay, bound in ornamented morocco, with the arms of the town on the sides, printed at Orleans 1583; Horace, with the commentary of C. Landino, printed at Florence in 1482 (a very rare book); 'The Epistles of Horace,' printed at Caen in 1480, the first book printed there; Justinian's 'Institutes,' printed by P. Schoeffer at Mentz in 1468 (very interesting on account of the mention of the "two Johns" as printers at Mayence); Livy, the first and fourth decades, with beautiful illuminations and two portraits of Venetian dogs; and Georgius Logus's *Henecasyllables*, &c., printed at Vienna in 1529, a copy intended for King Ferdinand of Bohemia, to whom the book is dedicated. Books relating to America are numerous, such as Ferdinando Gorges's 'America Painted to the Life,' the four parts complete, 1659; 'Hakluyt's Voyages' (with the original Cadiz voyage), &c. Among English classics are Lydgate's 'Siege of Troy,' printed by Pynson 1513, with which is bound Gower's 'Confessio Amantis,' 1532; the original edition of Grafton's 'Chronicle'; Halle's 'Chronicle,' printed in 1550; James I.'s 'Poetical Exercises,' Edin., Waldegrave, 1591, &c.

Two more sales subsequent to that in July will complete the dispersal of this remarkable collection.

MR. EMERSON.

ON Sunday last the most noted of American authors was laid in his grave at Concord, amid the profound sorrow of his countrymen and also of

many in this country, who mourn the loss not only of a wise teacher but of a personal friend in Ralph Waldo Emerson. In July, 1872, the house in Concord which Mr. Emerson had occupied for thirty-six years caught fire and was rendered uninhabitable; fortunately his library and manuscripts were saved, but the shock to his nervous system proved to be of a serious kind. On the evening of that day he remarked to a friend that he had felt something snap in his brain. An illness followed and an entire loss of his hair. He came in the autumn of that year to Europe, and his hair grew again, though now snow-white. When he returned to Concord he found that his house had been restored by his neighbours and friends nearly as before, but the damage to his brain could not be restored. He wrote no more. Various articles from his pen continued to appear in the magazines, but they were supplied from shelves stored with manuscripts written in former years, where, indeed, many more await publication. Gradually Emerson's memory failed, especially for names of things; he would often have to describe the uses even of objects so familiar as a chair or plough from inability to remember their names. The names of persons followed. Unfortunately the consciousness of this loss pressed upon him, and made him more and more silent. But this was his only trouble. Surrounded by a family devoted to him—a wife, son, and two daughters—and by the love of many friends, the "Sage of Concord" had still much happiness. His general health, too, was good, and, though he was in his seventy-ninth year, it was owing to over-confidence in his strength, which led him to go on his usual walk without an overcoat, that he was seized with pneumonia, of which he died on Thursday night, April 27th. He was buried on Sunday last in Sleepy Hollow Cemetery at Concord, beside his first wife and his son Waldo, whose early death inspired his 'Threnody,' and near his friends Hawthorne and Thoreau. In the Unitarian church of Concord, where his ancestors or relatives had preached for two centuries, addresses were given by Rev. Dr. Furness, of Philadelphia, Rev. Dr. Hedge, of Divinity College, Cambridge, and Rev. J. F. Clarke, all of whom had enjoyed intimate friendship with Emerson during life. His literary papers and correspondence have been for some time in the hands of Mr. Eliot Cabot, of Boston, by whom, it is understood, Emerson's biography will be written, with the aid of his family, and his unpublished and uncollected writings edited. A useful monograph on Emerson by Mr. G. W. Cooke was issued last year, containing particulars of his life not before published.

Ralph Waldo Emerson was born in Boston, May 25th, 1803. His ancestors went from Bedford and from York—the Rev. Peter Bulkeley of the former place, and Thomas Emerson of the latter (probably), having emigrated to America, the former in 1634, the latter in 1636, and their children intermarried. They were educated gentlemen, Bulkeley certainly having graduated at Oxford, and an ancestor of the Emersons having been knighted by Henry VIII. It is probable, but not certain, that William Emerson the mathematician was of the same family. In the Antinomian controversy which sprang up in New England two hundred and fifty years ago, Bulkeley, who had founded Concord and its church, and probably paid for the edifice, leaned to the more rational side; and his work, 'The Gospel Covenant,' published in London, 1646, is described by Prof. Tyler ('Hist. of American Lit.' i. 218) as representing the "intellectual robustness of New England in the first age." Emerson's grandfather and father were eminent ministers, successively favouring the liberal reaction against Puritanism, but by no means inclined to theological disputations. His father died when the boy was in his eighth year, but his mother, a highly educated woman, sent him to the best schools in Boston. He entered Harvard at

the early age of fourteen. It would appear as if there may have been at first a reaction in the youth against the ministerial traditions of the family. He devoted himself to literary and classical studies, and his first ambition was to become a professor of elocution. His boyish passion was for Scott's novels, his earliest intellectual enthusiasm was for Montaigne. Under the influence of Edward Everett, Professor of Greek at Harvard and an orator of the classical school, Emerson formed the literary tastes which ultimately predominated in his life. But when he had taken his degree he came under the influence of Channing. After for a time assisting his elder brother William in teaching school, in order to defray the college expenses of their younger brothers, Emerson studied theology. He became minister of a Unitarian church in Boston in 1829. About this time, like most clever young men, he wrote a good deal of poetry. His entire lack of ear for music rendered poetical success impossible to him, although many pieces in his two volumes of poems (1847 and 1867) are much valued by thoughtful readers. In his ministry in Boston, which lasted about three years, he made a profound impression by the earnestness and directness of his appeals, and by his philanthropic activity, which included a warm espousal of the anti-slavery cause, then in its infancy. But he had become discontented with the conventional type of Unitarianism, and was studying with ardour the works of Coleridge and the first essays of Carlyle. He resigned his pulpit, because of his unwillingness longer to administer sacraments, and a visit to Europe (1833) furnished the opportunity of retiring from his profession. His graphic accounts in his 'English Traits' of visits to Landor, Coleridge, Carlyle, and Wordsworth have often been quoted. On his return to America he preached but little, but began to give lectures on literature, biography, and semi-scientific subjects. He had become a careful student of Goethe, whom his elder brother William had personally known while studying in Germany; and there are many traces in his earlier lectures of the keen interest with which he had followed the controversies in the French Academy upon the suggestions of evolution by Geoffroy Saint Hilaire. He went to reside for a time at Concord with the Rev. Dr. Ripley, who had married the widow of his grandfather and resided in the "Old Manse." In this picturesque home of his fathers, beside the placid river, with many a charming wood and hill within easy reach, Emerson studied the mystics, communed with Wordsworth, and made careful notes of his reading. Here also he began to write his first volume, if it can be so called, the essay entitled 'Nature,' though it was not completed until 1836, in the September of which year it was published. In the previous year he had been married to Lydia Jackson (his first wife had died more than three years before), and was residing in the house in which he remained until his death, and which is pleasantly described by Mr. G. W. Curtis in his 'Homes of American Authors.' Emerson took an active and practical interest in everything relating to the welfare of the village, which, by the way, owing to his residence there, ultimately expanded into an attractive town. In 1836 he wrote an introduction for 'Sartor Resartus,' which had then only appeared in *Fraser*. This volume and the 150*l.* sent with it constituted the most important encouragement that Carlyle received in the early part of his career. Emerson was aided by his friend Dr. Le Baron Russell, of Boston, who obtained subscriptions for the work, and who appears in it as his "co-editor." Two years later a similar work was done for Carlyle's miscellaneous papers. Meanwhile Emerson had become sufficiently domesticated in Concord to write the hymn for a monument to the Revolutionary heroes, a hymn he may have heard sung once more on April 19th, the anniversary of the resistance of the Concord farmers which began the War of Independence. On the outskirts of the

village he had about twelve acres, which he cultivated well, especially taking much interest in his fruit trees. He was always ready to give lectures in the Town Hall, where many of his best essays have been heard. Two years ago he gave his hundredth lecture in Concord, the subject being 'New England Life and Letters.'

The little work on 'Nature,' of whose effect on his mind in early life Dr. Tyndall has spoken, was reviewed by the chief "Philistine" of the American Cambridge in a way that piqued the curiosity of the students. It was rumoured among them that a prophet had appeared, and Emerson was summoned to deliver the annual Phi Beta Kappa Address of 1837. In the following year he was chosen by the graduating class of the Divinity College connected with Harvard University to deliver the annual address before them. These two addresses merit careful perusal, not only because of their eloquence, but also because of the immense influence which they exerted upon the youth of New England. Mr. John Weiss in his 'Life of Theodore Parker,' Mr. Lowell in 'My Study Windows,' Mr. Frothingham in his 'Transcendentalism in New England,' and other contemporary writers have testified to the immense effect produced by Emerson on one or the other of these occasions; and it is equally shown in the perturbation caused among the professors, which found expression in a pamphlet by Andrews Norton, President of the Divinity College, on 'The Latest Form of Infidelity,' which was answered by the Rev. George Ripley. The battle is forgotten now, and among Emerson's friends few have been more sympathetic than Prof. C. Norton, the son of his antagonist; but the controversy raged hotly for a long time. The one man who never lost his serenity was Emerson himself. He met opposition with a sweetness which disarmed it. He had proposed no new theology, but only extolled certain primary ethical laws, and derived from them a standard for the intellect. Perfect veracity of mind, scorning all casuistry and low compliances; passionate search of each individual soul for that ideal which commands it; withdrawal of the heart from merely conventional sanctities, and consecration to the virtue inly loved and worshipped; preservation of intellectual freedom—these principles, on which he insisted, might appear to be truisms which none could gainsay. Yet so sensitive had the religious condition of New England become under the Unitarian controversy, and so strained the compromise between the national conscience and slavery, that the enunciation of general principles struck upon particulars. It was not, indeed, a thunderbolt that fell upon the decorous respectability of the country; rather it was the softest of sun-strokes. But it was effectual, and a new era in American thought and character must be attributed to the words spoken by Emerson.

In his preface to Emerson's 'Twelve Essays,' printed in London, 1841, Carlyle refers to the *Dial*: "A noteworthy though very unattractive work, moreover, is that new periodical they call the *Dial*, in which he occasionally writes; which appears, indeed, generally to be imbued with his way of thinking, and to proceed from the circle that learns of him." This quarterly "Magazine for Literature, Philosophy, and Religion," the four volumes of which are now precious to those who possess them, began in 1840 and ended in 1844. Margaret Fuller and Emerson were the editors. In it Margaret Fuller published the essay afterwards expanded into her 'Woman in the Nineteenth Century,' and in it appeared the earliest writings of Thoreau, Parker, and the poets Christopher P. Cranch and Ellery Channing. Under the serial heading "Ethical Scriptures" were published extracts from the Oriental books 'Yishnu Sarma,' 'Laws of Menu,' 'Confucius,' 'The Desatir,' the Chinese 'Four Books,' 'Hermes Trismegistus,' and the Chaldean oracles, in English translations. This magazine was short-lived,

not because the spirit it represented was ephemeral, but because "transcendentalism," as it was called, broke up the pots in which it was nursed—the magazine and Brook Farm community. Its apostles were absorbed by the general organs of literature in the country, the pulpit, and the "lyceum," an institution that Emerson, in a sense, created. In the majority of cities and towns merchants and mechanics began to enlarge their halls, and to pay liberally for lectures. It speaks well for the American people that such lectures as now make chapters of 'The Conduct of Life,' 'Society and Solitude,' and 'Letters and Social Aims' have been listened to by large audiences in Western cities as well as those of the Eastern states. It must also be remarked, concerning the literary men and women whose minds Emerson stimulated, and in some cases awakened into life, that very few of them became his imitators. The prudence with which he withheld himself from Emersonian communities and clubs, and the emphasis with which he held every friend to his or her own individuality, were singularly successful. In the works of Margaret Fuller, Theodore Parker, Hawthorne, Lowell, Curtis, Higginson, Arthur Clough, and Thoreau, the debt they eagerly acknowledge to Emerson would be hardly discoverable from the general aim, character, or style of their productions.

In 1847 Emerson responded to the strong desire of a fairly large number of persons who had become interested in him, and came to give lectures in England. He was well received. His two courses of lectures were attended by the Carlyles, Lady Byron, the Duchess of Sutherland, Monckton Milnes (Lord Houghton), Leigh Hunt, Mr. W. E. Forster, Douglas Jerrold, Thackeray, Arthur Helps, and other distinguished persons. *Jerrold's Newspaper* described him as "tall, thin, his features aquiline, his eye piercing and fixed; the effect as he stood quietly before his audience was at first somewhat startling, and then nobly impressive." There was some complaint among the poorer classes that the prices of admission to his lectures were too high for them to hear him, but Emerson took care to converse with the humblest who sought him. In Manchester, where he delivered his first lectures in this country under the auspices of his friend Mr. Ireland, he gave a farewell entertainment to a number of persons who had shown especial interest in the Transatlantic "new views." When his correspondence is published it will probably be found to contain very interesting facts concerning intellectual movements in England in the beginning of this generation. Among those especially drawn under his influence were John Sterling, with whom he corresponded, and Arthur Clough, who followed him to America. Sterling dedicated 'Strafford' to Emerson. Among his warmest admirers was the late Dean Stanley, who, on Emerson's last visit to this country ten years ago, gave him a memorable entertainment at the Deanery.

Though but meagre translations from Emerson's works have appeared on the Continent (some selections have been rendered recently into Dutch), he has been the subject of cordial studies by various foreign writers, the most important being an essay by Hermann Grimm. So early as 1845 Edgar Quinet spoke with enthusiasm of his writings, which, from a citation in Mr. Cooke's work, would appear to have first received mention in Paris by Philarete Chables in an article on the literary tendencies of America. The Countess d'Agoult, writing in the *Revue Indépendante*, July, 1846, says that she was obliged to send to London for Emerson's 'Essays,' and could only explain the ignorance concerning him by reflecting that "he lives careless of glory, far from the world."

Emerson's works are 'A Historical Discourse' (Concord bicentennial, 1835); 'Nature' (1836); 'Essays' (1841); 'Essays,' second series (1844); 'Address on West Indian Emancipation' (1844); 'Poems' (1847);

'Nature, Addresses and Lectures' (1849); 'Essay on War,' in Miss Peabody's 'Æsthetic Papers' (1849); 'Representative Men' (1850); 'Memoirs of Margaret Fuller Ossoli' (1852); 'English Traits' (1856); 'The Conduct of Life' (1860); 'Gulistan of Saadi,' with introductory essay on Persian poetry (1864); Preface to Thoreau's 'Letters' (1865); 'May-Day, and other Poems' (1867); Preface to Prof. Goodwin's edition of Plutarch's 'Morals' (1870); 'Society and Solitude' (1870); 'Parnassus,' a collection of his favourite poems (1874); 'Letters and Social Aims' (1875); 'Select Poems,' in which a few before unpublished are included (1876). Besides these there are to be found in the *Dial* some papers not reprinted in his volumes, and many articles contributed to the *Atlantic Monthly* and the *North American Review*. The papers of his which have appeared most recently are one on Carlyle in *Scribner*, and another on 'Superlatives' in the *Century*, both, however, being among his earliest compositions. We have reason to believe that a good English edition of Emerson's works will appear before long, and it is to be hoped that a more satisfactory estimate of his genius will then be formed by the English people. Any attempt at such an estimate were far beyond our present aim. Whatever may be thought of Emerson's place in the intellectual history of our age, no one can doubt that it is one in which not his countrymen alone but our English race have reason to feel more than pride. His brilliant success came to him unsought, and was not obtained by any trick or by concession to any popular prejudice. He has gained the love of every scholar and writer in America without flattering any, and he has won the homage of his country without failing to rebuke its errors and wrongs. He who would maintain a high standard of honour in authorship, simplicity in life and character, and sincerity in religion, will find that Emerson has studied these things—that he has spoken concerning them sentences that take root in the mind. The impression he has made has been greatest upon those who have known him best personally. The words of the first Puritan idealist might be written on the tomb of the last:—"I was confirmed in this opinion, that he who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem."

Literary Gossip.

MR. DARWIN has, it seems, left an autobiography behind him. There has also been found among his papers a sketch of his father about equal in length to that of his grandfather which was published some time ago.

THE EARL OF LYTON is engaged in preparing for publication during the ensuing autumn the earlier volumes of his father's life. Any one who may be in possession of correspondence with the late Lord Lyton will greatly oblige the biographer by entrusting it temporarily to his care at Knebworth. Letters thus confided to him will be returned to their owners as quickly as possible and in perfect safety.

MR. BOSWORTH SMITH has completed his life of the late Lord Lawrence. The work is now undergoing careful revision. No date for its publication has yet been fixed.

SIR DAVID WEDDERBURN, M.P., who recently returned from an extensive tour in South Africa, is engaged in preparing a paper for one of the monthly magazines, in which he will recount his experiences and give his opinions on the political problems which await solution in the South African colonies.

A WORK on the Tunisian question will shortly be published by Messrs. Blackwood. The author, Mr. A. M. Broadley, has lived for the last six years in Tunis. Mr. Broadley has acted for some time as the *Times* correspondent at Tunis, and from his long acquaintance with the Bey he has been able to supply his journal with matter which has escaped the attention of less favoured correspondents. The conduct of M. Roustan will be found to be severely censured by Mr. Broadley, and it is said that fresh information will be afforded by him as to the rights and wrongs of the Enfidra case.

MR. FROUDE, in the first two volumes of his 'Life of Carlyle,' regrets that he has not been able to discover more of the letters which passed between Goethe and Carlyle. It now appears that a series of hitherto indited letters which passed between these distinguished men, and which have been recently discovered, will shortly appear in the *Magazin für die Literatur des In- und Auslandes*.

MR. FOLEY has nearly ready his seventh volume of the 'Records of the English Province of the Society of Jesus.' This volume contains an exhaustive list from original documents of the members of the Society in England and Ireland from the first foundation of the two provinces, with biographical and genealogical notices invaluable to the antiquary and genealogist. Mr. Foley also gives a great deal of hitherto unpublished information respecting the working of the penal laws in the Archbishopric of Canterbury and in other dioceses.

THE annual gathering of the Wordsworth Society was held on Wednesday afternoon at the Freemasons' Tavern. At the outset Mr. Robert Browning took the chair, and subsequently Lord Coleridge, who had been detained by an important engagement. It was announced that Mr. Matthew Arnold had been elected president for the ensuing year in the room of Lord Coleridge. Papers were then read: 'On Wordsworth's Modernizations from Chaucer,' by Prof. Dowden; 'On Wordsworth's Two Styles,' by Mr. R. H. Hutton; 'On Wordsworth's View of Death,' by Mrs. Owen; 'On the Portraits of Wordsworth,' by Prof. Knight; and 'On the Lake Peasants' Reminiscences of the Poet,' by Rev. Mr. Rawnsley. Several papers (among them one on the structure of Wordsworth's sonnets by a nephew of the poet) had to be held over for want of time. At the conclusion Lord Coleridge touched upon the growth of Wordsworth's reputation in his own time, and intimated his intention of treating the matter at greater length on some future occasion. Prof. Knight, of St. Andrews, was re-elected secretary for the ensuing year. In the evening Lord Coleridge received a number of the Wordsworthians at his house, Sussex Place.

MR. ROACH SMITH is preparing for publication by private subscription a volume of 'Retrospections.' In the course of his long career as an antiquary he has either taken an active part in, or carefully watched, every movement of interest to archaeologists.

PARTS I. and II. (576 pp., A—Hwistian) of an 'Anglo-Saxon Dictionary,' based on the manuscript collections of the late Dr. Bosworth, edited and enlarged by Mr. T. Northcote Toller, Professor of English in the

Owens College, Manchester, will be published almost immediately by the Clarendon Press.

MR. P. W. CLAYDEN is writing a biography of Mr. Samuel Sharpe, the Egyptologist.

A sale interesting to all those who collect portraits will take place shortly at Messrs. Sotheby & Wilkinson's. Messrs. Bentley have during fifty years been in the habit of working twenty to thirty proofs, before and after letters, of each of their portraits before the plate was used for the book for which it was intended. These have been stowed away and are to be sold this season.

AMONG the latest charters acquired for the Egerton Library of MSS. in the British Museum is a grant by Robert de Ferrars, son and heir of Lord William de Ferrars, late Earl of Derby, to Sir Walter de Ralege, of Uttoxeter, to hunt fox and hare with eight brachets and four harriers within the Forest of Needwood, co. Stafford; it is dated in the forty-sixth year of Henry III., 1262. Another, of interest in connexion with relics, is a testimonial by John a Sancto Messano, Archbishop of Tyre, and Umberto, Bishop of Paneas, to the authenticity of relics received by Sir Alan de Lassellis from Thomas Berardi, Master of the Templars, and others, and placed by him in a cross. The relics consist of portions of the true Cross, and of the bodies of St. Philip, St. Helena, St. Stephen, St. Lawrence, St. Euphemia, and St. Barbara, as well as of the table and the sepulchre of the Lord. The deed has two fine seals, and is dated 1272.

THE date fixed for the Rede Lecture at Cambridge, June 14th, is later than usual, but it will accord well with the new departure by which the honour examinations will be concluded early in June, ordinary degrees will be granted on June 17th, the class list of the Mathematical Tripos will be published on June 19th, and honour degrees will be conferred on June 20th. Mr. Matthew Arnold has chosen for the subject of his lecture 'Literature and Science.'

MESSRS. MACMILLAN & Co. are about to publish a volume of 'Essays at Home and Elsewhere,' by Mr. E. S. Nadal, one of the secretaries of the United States Legation in London.

PROF. SAYCE's edition of the first three books of Herodotus is now in the printer's hands, and will be published by Messrs. Macmillan & Co. in the course of the autumn. As the editor is not only an eminent Orientalist, but has lately travelled over much of the ground traversed by Herodotus, the book ought to contain much that is new and interesting.

THE portrait of Thackeray by Mr. Lawrence, which has been painted for the Reform Club, is now placed alongside of that of Lord Macaulay, who was also one of the early members of the club. The likeness is considered admirable.

MESSRS. MACMILLAN & Co. will publish immediately the prose translation of thirteen satires of Juvenal by Profs. Strong and Leeper, already alluded to in these columns; and also a translation, with essays, of the 'Jugurtha' and 'Catiline' of Sallust, by Mr. A. W. Pollard, of St. John's College, Oxford. Other important translations in

the press are the Iliad, in prose, by Messrs. A. Lang, W. Leaf, and E. Myers; Livy, Books XXI.-XXV., by Messrs. Church and Brodribb; and Aristotle's 'Politics,' by Mr. J. E. C. Welldon, Fellow and Tutor of King's College, Cambridge.

MR. W. A. BAILLIE-GROHMAN has in the press, to be published immediately, 'Camps in the Rockies,' being a narrative of life on the frontier and sport in the Rocky Mountains, with an account of the cattle ranches of the West, with illustrations and an original map based on the most recent U.S. Government survey. Messrs. Sampson Low & Co. will be the publishers.

MESSRS. BICKERS promise an *édition de luxe* of Evelyn's 'Diary,' accompanied by 124 engravings (portraits of the most notable and distinguished characters spoken of by the diarist) as well as the original illustrations.

THE Trustees of the British Museum have presented to the East London Postal and Telegraph Employes' Circulating Library and Literary Institute a number of valuable works of reference.

THE new part of the Palæographical Society's publications, shortly to be issued, contains, for the General Series, fac-similes of a Latin-Greek-Phœnician inscription of a.c. 160-150; Greek MSS. of the eleventh, thirteenth, and fourteenth centuries; a leaf of the fragments of Virgil at St. Gall of the fourth or fifth century; the Runic inscription on the Franks casket in the British Museum of the eighth or ninth century; the 'Book of Deer'; the Gospels of Maelbrihte, 1138; a series of Latin charters of the thirteenth century, including the Articles of Magna Charta; and some finely illuminated MSS. of the fourteenth and fifteenth centuries. The Oriental Series, of twelve plates, represents, among others, a Sanskrit MS. of 1198-9; the Gotha MS. of the 'Mabsât,' written by a Turkish woman in the year 1109-10; 'Kalilah wa-Dimnah,' of 1259; a series of Arabic coins, 1221-1819; the famous Siloam inscription; the Pentateuch in Hebrew, Arabic, and Samaritan, of 1227; the Siphra of 1073; and a Coptic MS. of 979.

NOR the least curious of the books dispersed at the sale of the late Mr. Ouvry's library was a Dutch translation, published in 1601, of Robert Greene's 'Quip for an Upstart Courtier, or a Quaint Dispute between Velvet and Cloth Breeches.' The first part of the title taxed the translator's powers too severely, so he left it out, rendering the title simply 'Proces tusschen Fluveele Broeck ende Lakenbroeck.'

DR. NEUBAUER has acquired in Paris a few Persian MSS. written in Hebrew characters. We believe that none of our great libraries possesses MSS. of this kind. The Paris Library has some, containing a translation of some Biblical books and an apocryphal history of Daniel, but not the Psalms, which are to be found amongst Dr. Neubauer's MSS. The Imperial Library of St. Petersburg has also two Persian MSS. in Hebrew characters, one of which contains a fragment of a Hebrew-Talmudical dictionary. A detailed notice of these MSS. will appear in one of the forthcoming numbers of the *Revue Critique* by M. James Darmesteter.

M. LOUIS BLANC is engaged in preparing for publication a complete edition of his works.

THE annual convocation of the Madras University was held on the 23rd of March. According to the Report of the University for the year 1881, 3,800 candidates appeared for the matriculation examination, of whom nearly 30 per cent. passed. For the B.A. degree examination 270 presented themselves, of whom over 50 per cent. passed. Of the eight colleges which educate up to the B.A. standard, three are supported by Government, three belong to missionary societies, and two are supported by native princes.

THE Government of Bombay have issued a resolution stating that, as a tentative measure, they are prepared to make over to a few of the larger municipalities the entire control of elementary education within their limits. The application of the Government grant and other matters relating to primary education will be left to the school boards which will be elected by each municipality.

WE regret to hear of the death of Mr. John Brent, F.S.A., of Canterbury, author of 'Canterbury in the Olden Time,' 'Justine the Martyr,' and other works. Mr. Brent occupied in turn several offices in connexion with the corporation of Canterbury. When the insurrection in Poland caused many natives of that ill-fated country to take refuge in England, Mr. Brent became the local secretary of the Polish Association.

MR. ALFRED NUTT writes:—

"I had hoped that some authorized and influential voice would have been raised before this to claim some further public recognition, beyond the passing notices of the papers, of the genius and worth of Dante Gabriel Rossetti. When Gautier died the singers of France gave him that monument of verse which he himself would have prized above any other. Could not the same be done here in England for one who was emphatically the poet's poet? Apart from its value as a striking and graceful tribute to the dead master, a memorial volume, similar somewhat in plan to the 'Tombeau de Théophile Gautier,' would be prized by many as a token of one to whose work they owe more than they care to say openly."

THE letters of Gino Capponi, edited by Signori Alessandro Carrarresi and Cesare Guasti, will shortly be printed at the Le Monnier press.

MR. JOSEPH HATTON and the Rev. M. Harvey, a well-known resident of St. John's, are engaged upon a history of Newfoundland, the oldest British colony. The volume is intended to be an exhaustive treatise, written up to date, and illustrated by artists who are now at work on the spot. Messrs. Chapman & Hall are the publishers.

THE April number of the *Revue Britannique* contains a careful study by M. Eugène Forgues of Miss Austen's novels. Here are its final lines. Speaking of modern French fiction, he says:—

"On préfère le raffiné, l'artificiel, le faisant même. Comme Baudelaire, on donnerait volontiers toutes les Marguerites du monde pour une courtisane savamment fardée et attifée. Ce goût fâcheux de notre époque n'est pas de ceux qui durent. Un jour viendra où le public se lassera du compliqué de nos écoles actuelles. Il reviendra fatalement à ses vieux conteurs d'autrefois et demandera qu'on lui écrive encore une fois de ces histoires gaies et naïves, à l'allure lente et

dégagée, qui ont fait l'honneur du siècle dernier. Ce jour-là, 'Gil Blas' reprendra le pas sur 'Pot-bouille,' et Jane Austen viendra, dans la bibliothèque des amateurs, occuper la place qu'elle mérite, au-dessous et pas bien loin de Fielding, de Smollett et de Richardson. En attendant, nous en conseillerons chaudement la lecture à toutes les jeunes filles de tous les pays. Elles y trouveront un cours complet d'éducation pratique, en fort bon anglais; et si elles n'y apprennent pas à écrire des romans à la mode d'aujourd'hui, elles y puiseront, du moins, plus d'un renseignement utile sur l'art—si difficile de nos jours—de se procurer un mari."

M. PAUL MEYER, professeur at the Collège de France and the École des Chartes, will, it is understood, become director of the École des Chartes in the place of the late M. Quicherat.

THE number of Sanskrit students has increased so rapidly in the University of Vienna that it has been found necessary to appoint a second professor—Dr. Hultsch, who assists Prof. Bühler in teaching the elements of Sanskrit, and has classes in Pali, Prakrit, and Hindi.

SOME of the friends of the late Mr. Newmarch propose to commemorate his name by raising a memorial fund, the proceeds of which will be applied to the establishment, at London University or elsewhere, of scholarships for proficiency in economic science as illustrated by statistics.

SCIENCE

The Coal and Iron Industries of the United Kingdom. By Richard Meade. (Crosby Lockwood & Co.)

THE importance of our coal and iron industries is strikingly shown in Mr. Meade's volume. In 1880 the quantity of coal raised in these islands amounted to 146,969,409 tons, having a money value of 62,395,414*l.* sterling at the pit's mouth. In the same year were raised from our own mines 18,026,409 tons of iron ore, from which, with the addition of some 2,634,400 tons of imported ore, by the power of 567 blast furnaces, were made 7,749,233 tons of pig iron, with a value of 19,373,082*l.*

The volume of 'The Mineral Statistics' has regularly given the public the quantities of coal produced in each year since 1854, and from 1855 the quantities of iron ore raised from all sources and of pig iron made. The inspectors of collieries in their annual reports have published returns of coal and such iron ore as is produced by subterranean mining since 1864. There have been from time to time several works, many of them of considerable value, dealing with these sources of our wealth. The volume produced by Mr. Meade is, however, the only one which embraces an examination of our colliery workings from the earliest recorded period up to the present time, or examines in all its details the progress of the British iron trade. It is, of course, impossible to give any approach to a comprehensive notice of a volume of more than 800 pages, full of important tables, all of which are of the highest value for reference. The utmost that we can do is to give a sketch of the construction of this important book.

The volume is divided into two main parts;

the first division is devoted to our coal industries and the second to iron industries. Each coal-field of the United Kingdom is dealt with separately. Sketches of the early history of each area are given with care, and although briefly, the story is clearly told. The geological conditions and the physical characteristics of the coal seam have received close attention, and every available source of information has been searched out. Analyses of special varieties of coal are given. The distribution of the fuel has been attended to, the quantities carried coastwise and to foreign parts are given, and the consumption of coal in many of our great industries has been sought out and recorded.

The probable duration of our coal supply is a question invested with additional interest owing to the greatly increased quantity drawn from the collieries in the last two years. The increase in 1880 over the previous year amounted to 12,810,394 tons, while we find from a non-official source that the quantity of coal raised in 1881 was 154,184,300 tons, or 7,214,891 tons increase upon the yield of our collieries in 1880. This question has been examined by Mr. Meade with all the advantages of our new lights, and he gives conclusively the following results:—

	Tons.
In the visible coal-field of England and Wales there remain unwrought	69,192,056,317
Ditto ditto Scotland	9,669,172,642
Ditto ditto Ireland	154,384,079

Total remaining in known coal-fields	79,015,613,038
Existing in concealed coal-fields	56,273,000,000

Total coal available in 1880 135,288,613,038

"With these available resources," says Mr. Meade, "and an annual output of nearly 147,000,000 tons, supplies are yet ensured for 920 years hence." Although there has been an increase of more than 7,000,000 tons in the last year, it does not seem likely that the future increase will continue in a corresponding ratio. Checks will from various causes, connected with the many uncertainties attendant on manufacture and commerce, be continually arising; and examining the results of the last twenty years, we find that the rate of increase has been less than 4,000,000 tons in each year.

Regarding the iron industry, we know of no other source of information so comprehensive as this book. The iron ores obtained in each county are separately described, and the production from the earliest available sources is collected. Analyses of all the varieties of ore are given, with the amount actually used in the blast furnaces. Not only have we the production of pig iron, but we have the conversion of this into bars, rails, and other forms of merchant iron given, and much information relating to the conversion of iron into steel by the old crucible process and by the improved methods of Bessemer, Siemens, and others.

A chapter is devoted to foreign iron ores imported, another to the fluxes employed in smelting the minerals, and there is an appendix containing several exceedingly useful tables, and two maps showing the coal-fields and the iron ore workings of the United Kingdom.

Altogether this work is an example of great industry, and must prove most useful to every one who is interested in our coal and iron industries.

Permanence and Evolution: an Inquiry into the Supposed Mutability of Animal Types, by Mr. S. E. B. Bouvier-Pusey (Kegan Paul, Trench & Co.), is an amusing and dashing little work by an anti-Darwinian champion of some originality. Mr. Bouvier-Pusey is not content with acting on the defensive, like most previous opponents of evolutionism; he boldly carries the war into the enemy's country on his own account. Natural selection exerts itself upon a groundwork of spontaneous variation, say the biologists of the new school. There is apparently no such thing as variation at all, retorts our author, and I defy you to prove it. Varieties seem to be just as real and permanent as species, and what Mr. Darwin calls spontaneous variation may perhaps be nothing more than reversion. Our horses may be descended from half-a-dozen different wild species, and what seems to be "sporting" in their breeds may really be mere intermixture of various ancestral traits. Our pigs, our sheep, our rabbits, and our pigeons are just as likely to be derived from crosses with twenty original wild forms as from a single one. In short, variation under domestication may, after all, be resolved into a simple result of hybridism. This is clever and ingenious reasoning, and Mr. Bouvier-Pusey supports it by many excellent bits of telling sophistry. But unfortunately he knows too little of practical biology to enter the lists successfully against so fully armed a veteran as Mr. Darwin. His alternative explanations of Mr. Darwin's facts are extremely neat and pretty, but they lack the necessary quality of *vraisemblance*. By inventing a hypothetical ancestor for every separate breed of pigeons apparently produced at the present day, it is easy to save the theory of absolute immutability; only it would be equally easy to save any other theory in the world if we might make the same extravagant number of gratuitous assumptions in its support. What is to become of science if we must postulate a distinct ancestor for every kind of red, blue, or yellow flower that we can produce out of a single wild stock? *Entia non sunt multiplicanda* is a better principle after all than such reckless creation of hypothetical species as this. Eleven native British wild sheep are too many for any one but a theorist with a point to prove, and when Mr. Bouvier-Pusey expresses his willingness to accept a hundred and ten if necessary, his critics are inclined to doubt his wisdom in displaying his hand so openly before them. It is clear that he is not a working naturalist in any direction; if he were, whatever he might think about specific immutability, he could hardly doubt the reality of wide variation within the limits of the species itself. It may be added that his unpleasant habit of referring to adversaries by their surnames alone, without the customary prefix to "Mr.," reminds the reader of the German controversial style, and is quite alien to the courteous and graceful traditions of English literary life.

GEOGRAPHICAL NOTES.

THE reports recently received by the German African Association are favourable. Herr Flegele has finally left Loko on the Benue for Adamawa, furnished with excellent letters of introduction from the sultans of Sokoto and Nupe, and with an outfit which he deems sufficient for a year. Dr. Pogge and Lieut. Wissmann, instead of going to Muata Yamvo's residence, as originally intended by them, have turned northward, their objective point being Mukengo's town in the country of the Tusselanj, in about lat. 5° S. The Tusselanj are said to be great traders, and Dr. Pogge's interpreter

assures him that they will freely permit him to explore their country and to visit Lake Mukambo, said to lie at a distance of ten days' journey to the west of them. In Eastern Africa the society's station Gonda is prosperous. Dr. Böhm writes, "We are no longer strangers here on sufferance, but highly respected men in power." Indeed, the lady who now governs that country appears to have surrendered to them a considerable share of her executive power, which they appear to use judiciously for the furtherance of the objects for which they were sent out. Drs. Böhm and Kaiser returned towards the end of December last from a three months' excursion to Lake Tanganyika, whilst Herr Reichard is preparing to start on a four or five months' journey in search of—ivory.

Still more promising are the latest letters received from Dr. Stecker in Abyssinia, whose survey of Lake Taana was only lately referred to by us. "When you receive these lines," he writes on November 23rd, "I shall probably be in Gera," the country of such evil renown in connexion with Chiarini's and Léon des Avanchers's fate. Dr. Stecker travels in the company of an embassy which has recently come to Abyssinia to offer its master's allegiance to King Johannes. Of his favourable reception in Kafa there can consequently be no doubt, and if he should succeed in traversing the unknown countries to the south and the vast plains occupied by the Bwori Galla, which stretch almost to the Indian Ocean, he will have won himself a place in the very front rank of African explorers.

The *Mittheilungen* of the German African Association, from which we cull these facts, publishes in addition a provisional map of Dr. Buchner's journey to Muata Yamvo's, and Herr Gierow's diary, from which we regret to learn that Schütt has ventured to "invent" a few routes in addition to those actually travelled over by him. Schütt never visited the capital of Mai. The routes which he really did follow are indicated in Herr Gierow's communication, and the committee of the Association deserve credit for the frankness with which they expose this fraud.

Whilst Germany is thus working simultaneously at the exploration of the great river basins of the Congo, Nile, and Niger, Italy is beginning to gather the fruits yielded by a six years' exploration of Shoa and Southern Abyssinia. The address which Capt. Cecchi delivered on April 16th before a meeting of the Italian Geographical Society makes us look forward with great interest to the publication of his map. We are told that the position of twenty places has been determined by careful astronomical observations; and it is more especially satisfactory to learn that D'Abbadie's work in Enarea and Kafa turns out correct, and that all doubts as to his trustworthiness, which some years ago led to a somewhat acrimonious discussion, are now set at rest. The furthest points reached by Cecchi and his lamented companion Chiarini are the river Maira, in lat. $7^{\circ} 40' N.$, long. $39^{\circ} 30' E.$, undoubtedly one of the head streams of Haines river, and the kingdom of Kullo, to the south of Kafa, which Cecchi traversed as far as lat. $6^{\circ} 30' N.$ The important expedition to the Maira was made by Chiarini disguised as a native priest. A glance at a map will show the importance of these explorations, and it is a source of great satisfaction to know that not only has virgin soil been trodden, but that the routes followed have been laid down by careful observations.

Senhores Vargas and Fraga have returned from their exploration of the Argentine portion of the Tierra del Fuego. They speak of vast primeval forests, extensive prairies, lofty peaks, big rivers, and fearful gorges, but dwell more especially upon the abundant occurrence of gold. Lieut. Bove is reported to have reached Punta Arenas on February 4th.

We are in receipt of Part I. of the *Communications from the International Polar Commission*, edited by Dr. H. Wild, and printed by the Russian Academy of Sciences. The contents of the first number, including the historical sketch of the undertaking first mooted by the late Lieut. Weyprecht, and now being realized, are almost wholly in German, but reports originally written in English and French will be printed in these languages. The observatories in the Arctic and Antarctic regions are expected to be fully established and in activity from the 1st of August, 1882, to the 1st of September, 1882, and the co-operation of meteorological observers in all parts of the world is invited for that period. Particulars of the observations which it is desired to obtain can be ascertained from Mr. R. H. Scott, of the Board of Trade.

ASTRONOMICAL NOTES.

DR. KREUTZ has published in the *Astronomische Nachrichten*, No. 2427, an improved orbit and ephemeris of the comet (a , 1882) discovered by Mr. Wells, of the Dudley Observatory, Albany, N.Y., on the 18th of March, which is likely to be very accurate. We give the following places from it, calculated for midnight at Berlin:—

Date.	R.A.	N.P.D.
	h. m. s.	
May 6	21 53 30	17 2
" 7	22 13 46	16 26
" 8	22 35 44	15 56
" 9	22 59 0	15 35
" 10	23 23 43	15 24
" 11	23 48 56	15 23
" 12	0 14 24	15 33
" 13	0 38 56	15 53

According to Dr. Kreutz the perihelion passage will take place on the night of June 10th, and the same date is assigned by M. Bigourdan, of Paris, who has made a large number of observations of the comet and determined its orbit, in a paper communicated to the *Comptes Rendus* for April 17th. The brightness of the comet continues to increase, and is now about fifteen times as great as at the time of discovery. Being in the constellation Cepheus, it is above the horizon and at considerable altitude all night, and the absence of moonlight in the evening next week will render it more easy of observation than it has yet been. But it will scarcely be visible without a telescope until the end of the month.

The annual report of the Paris Observatory for the year 1881 has just been issued by the Director, Admiral Mouchez. The observations have been carried on with the same regularity as in previous years. The moon is now observed on the meridian up to five o'clock in the morning, and the small planets are continuously followed, whilst the principal star work has been the continuation of the re-observation of the stars of Lalande's great catalogue. But the principal event, so to speak, of the year, the Admiral tells us, has been the entering on possession of the additional territory to the south of the Observatory, which doubles the size of the garden and secures isolation on that side. Here the new instruments will be established, the most important being the large refractor of sixteen metres (about fifty-two feet) focal length, the construction of the telescope of which is already far advanced, whilst it is fully expected that M. Martin will have completed the object-glass before the end of this year.

The fourth part of 'Astronomical Observations and Researches made at Dunsink, the Observatory of Trinity College, Dublin,' has just been published. Mr. Dreyer remarks that it contains the results of about 1,140 meridian observations of 321 red stars, chiefly taken from Schjellerup's catalogue, of which observations 445 were made by Dr. Copeland in 1875-76, and the remainder by himself in 1878-80. The part commences with a description of the Dunsink meridian circle, which is by Pistor & Martins, and was mounted in 1873. The object-glass is of very good quality; it has a clear aperture of 6.38 in. and a focal length of 8 feet.

SOCIETIES.

ROYAL.—April 27.—The President in the chair.—The following papers were read: 'On the Attitudes of Animals in Motion,' by Mr. Muybridge, and 'Preliminary Account of the Structure of the Cells of the Liver, and the Changes which take place in them under various Conditions,' by Mr. J. N. Langley.

GEOLOGICAL.—April 16.—Mr. J. W. Hulke, President, in the chair.—The following communications were read: 'On Fossil Chelostomatous Bryozoa from Mount Gambier, South Australia,' by Mr. A. W. Waters, 'Thamniscus: Permian, Carboniferous, and Silurian,' and 'On the Occurrence of a New Species of Phyllopora in the Permian Limestones,' by Mr. G. W. Shrubsole, and 'On the Relations of the Eocene and Oligocene Strata in the Hampshire Basin,' by Prof. J. W. Judd.

INSTITUTION OF CIVIL ENGINEERS.—May 2.—Mr. E. Woods, V.P., in the chair.—It was announced that the Council had recently transferred Messrs. W. Harvey, J. Hopkinson, and S. Stent to the class of Members, and had admitted seven Students.—At the monthly ballot, three Members, twenty Associate Members, and one Associate were elected.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Dr. T. Boycott, F.L.S., Manager, in the chair.—The annual report of the Committee of Visitors for the year 1881, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £85,400, entirely derived from the contributions and donations of the members.—The following gentlemen were elected as Officers for the ensuing year:—President, The Duke of Northumberland; Treasurer, G. Busk; Secretary, Dr. W. Bowman; Managers, Right Hon. R. Bourke, Dr. T. Boycott, J. Brown, Dr. Warren, De La Rue, Col. J. A. Grant, Hon. Sir W. B. Grove, Right Hon. Lord Claud Hamilton, C. H. Hawkins, Sir J. Hawkshaw, Dr. W. Huggins, C. F. Moulton, Sir F. Pollock, H. Pollock, Dr. J. Rae, and W. Spottiswoode; Visitors, J. Birkett, C. J. Busk, G. F. Chambers, F. Crisp, H. H. S. Croft, A. J. Ellis, C. Lyall, Dr. R. Mann, Dr. H. Mansley, W. H. Michael, H. W. Müller, L. M. Kate, Hon. Kollo Russell, J. B. Sedgwick, and G. A. Spottiswoode.

SOCIETY OF ENGINEERS.—May 1.—Mr. J. Church, President, in the chair.—A paper was read 'On the Utilization of Tidal Energy,' by Mr. A. Oates.

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 2.—Dr. S. Birch, President, in the chair.—The Rev. A. Löwy read a paper entitled 'Notices concerning Glass in Ancient Hebrew records.'—A paper was read by Mr. G. Bertin 'On the Rules of Life among the Ancient Akkadians.'

PHYSICAL.—April 22.—Prof. Clifton in the chair.—Dr. G. Hopkinson was elected a Member.—The President announced that copies of the report of the Lightning Rod Committee could be had of Dr. Guthrie, Science School, South Kensington, price 5s.—Mr. W. F. Stanley read a paper on the evidence of a flowing liquid moving by rolling contact on the interior of a pipe.—Mr. S. W. Whipple exhibited the Kew magnetograph curves taken during the past week of the magnetic storm.—It was announced that the meetings of the Society in May would be held on the 6th and the 20th, instead of on the 13th and 27th as already announced.—By the kindness of the President, Prof. Clifton, a meeting would be held on June 17th at the Clarendon Laboratory, Oxford.

SHORTHAND.—May 2.—Mr. C. Walford, President, in the chair.—Messrs. Dicks, Murray, and Westby-Gibson, jun., were elected Members.—Mr. J. G. Petrie read a paper 'On Reporting and Transcribing Machines.' The Danish, Bartholomew, and Michels machines and their capabilities were minutely explained. The last-named machine is in use in the Italian Senate, but Mr. Petrie showed, by a careful analysis of the results, that what was attributed to it was mainly due to its work being checked by a large staff of reporters and revisers, while the reports, before appearing in print, are eventually corrected by the speakers themselves. Though he would hail with satisfaction any mechanism which would assist the shorthand writer in his arduous duties of note-taking, he did not believe that any of the existing machines could do better work than could be done with the old note-book and pen or pencil; at the same time he advocated, from actual experience, the use of the type-writer for the transcription of notes, as it not only got out the "copy" more expeditiously and legibly, but also afforded a salutary change from the drudgery of the pen. The paper was illustrated by machines and drawings, and expert writing, averaging sixty words a minute, was shown with the type-writer.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—General Monthly Meeting, 7½.—"The Law of Grammar," Dr. A. Bain.
- Tues.** Society of Arts, 8.—"Book Illustration, Old and New," Lecture I. Mr. C. Carr (Cantor Lecture).
- Wed.** Surveyors' Institution, 8.—"Rivers Conservancy and Floods Prevention Bill," Mr. E. Powell.
- Thurs.** Geographical, 8½.—"Surveys and Explorations in the Native States of the Malay Peninsula, 1875 to 1882," Mr. D. D. Daly.
- Fri.** Horticultural, 11.—"Scientific and Fruit and Floral Committees." Royal Institution, 2.—"History of Customs and Beliefs," Dr. E. B. Tylor.
- Sat.** Photographic, 8.—Colonial Institute, 8.—Civil Engineers, 8.—"Coal Washing," Mr. T. F. Harvey.
- Sun.** Anthropological, 8.—"Evidence of Surmises as to Ethnological Changes in England," Dr. J. Beddoe; "Survival of certain Racial Features in the Population of the British Isles at the Present Day," Mr. J. P. Harrison.
- Mon.** Literature, 4½.—Council. Society of Arts, 8.—"The Fish Supply of London," Mr. Spencer Walpole.
- Tues.** Microscopical, 8.—Geological, 8.—"Relations of Hyocricinus, Balcricinus, and Hyocricystis," Mr. P. H. Carpenter; "Exploration of Two Caves in the Neighbourhood of Tealy," Mr. E. L. Jones; "Madrepore of the Interior Deltite of the Neighbourhood of Cheltenham and Gloucester," Mr. B. F. Tomes; "Notes on the Comparative Specific Gravities of Molten and Solidified Vesuvian Lavas," Mr. H. J. Johnson-Lewis.
- Thurs.** Royal Institution, 3.—"The Metals," Prof. Dewar.
- Fri.** Royal, 4½.—Telegraph Engineers, 8.—"Measuring Instruments used in Electric Lighting and Transmission of Power," "Technical Education of an Electrical Engineer," Prof. W. E. Ayton and J. Ferry.
- Sat.** Society of Arts, 8.—"Recovery of Sulphur from Alkali Waste, Schaffer's Process: a Record of Recent Results," Mr. A. M. Chance.
- Sun.** Mathematical, 8½.—"Formula relating to Elliptic Integrals of the Third Kind," Prof. Cayley; "Elementary Analytical Proof of Graves and MacCullagh's Theorems, with an Extension of the Former," Mr. J. Griffiths.
- Mon.** Antiquaries, 8½.—"Habbings of Foreign Brasses," Rev. W. F. Croxall; "Baily Deeds relating to the Abbey of Burton," Mr. T. Gilbert.
- Tues.** United Services Institution, 8.—"Magazine Rifles," Lieut.-Col. G. V. Fosbery.
- Wed.** New Shakespeare, 8.—Royal Institution, 9.—"Different Modes of Lighting," Mr. A. G. Vernon Harcourt.
- Thurs.** Royal Institution, 3.—"History of the Science of Politics," Mr. F. Pollock.
- Fri.** Botanic, 1½.—Election of Fellows.

Science Gossip.

THE fifteen candidates selected by the Council of the Royal Society to be recommended for election are Mr. Valentine Ball, Professor of Geology and Mineralogy at Dublin; Dr. G. S. Brady, Professor of Natural History, Newcastle-on-Tyne; Dr. G. Buchanan, medical officer of the Local Government Board; Mr. C. B. Clarke, an anthropologist, botanist, and barrister; Mr. F. Darwin, well known as a naturalist and botanist, a worthy son of an illustrious father; Prof. Dittmar, of Anderson's College, Glasgow; Dr. W. H. Gaskell, Lecturer in Physiology at Cambridge; Mr. R. T. Glazebrook, a physicist and mathematician of good repute; Mr. F. Ducane Godman, a botanist whose work may be seen in the 'Biologia Centrali-Americana'; Mr. J. Hutchinson, a name known to all physiologists; Mr. A. Liversidge, Professor of Geology and Mineralogy in the University of Sydney, Australia; Mr. J. C. Malet, Professor of Mathematics, Queen's College, Cork; Mr. W. D. Niven, physicist and mathematician; Mr. Inglis Palgrave, a scientific political economist; and Mr. W. Weldon, who is known to all chemists by his revolution in the manufacture of chlorine. The meeting for election will be held on June 8th at 4 P.M.

THE buildings erected in connexion with the new museums at Cambridge to accommodate the biological students working with Dr. Michael Foster and Mr. F. M. Balfour are already so overcrowded that the existing work-rooms must be doubled. The principle adopted in these laboratories is that the student immediately after each lecture goes through the practical work belonging to the lecture. A new floor is to be added to the central portion of the museums to provide the required rooms.

MESSRS. MACMILLAN will shortly bring out an edition of the first two books of Euclid by the Rev. C. L. Dodgson, the aim of which is to show what Euclid's method really is when stripped of all accidental verbiage and repetition. Mr. Dodgson has also in the press a pamphlet entitled 'Simple Facts for Circle-Squarers.'

THE Iron and Steel Institute will hold their annual general meeting on the 10th, 11th, and 12th inst. at the Institute of Civil Engineers, Great George Street, Westminster. The Bessemer Medal for 1882 will be presented to Mr. A. L. Holley, of New York.

DR. J. COSSAR EWART, of Aberdeen, has been

appointed by the Crown to the Chair of Natural History in the University of Edinburgh, vacant by the resignation of Mr. E. Ray Lankester. Prof. Ewart, in his capacity of Professor of Natural History in the University of Aberdeen, has recently organized on the east coast of Scotland a station for zoological research, the first established in Great Britain. Prof. Lankester, since his *gran rifiuto*, has returned to his old chair at University College, where he has done so much service to science.

MR. G. BAKER FOSTER, President of the North of England Institute of Mining and Mechanical Engineering, at the meeting held on Saturday, April 22nd, in Newcastle, referring to the use of meteorological warnings in connexion with collieries, said: "Without at all intending to disparage such warnings or the good intentions of the advocates, he would observe that it was still doubtful whether there was really any practical connexion between barometric pressure and colliery explosions, as any one might observe by comparing the recorded variations of the barometer with the dates of such accidents." Seeing that some uncertainty still exists on this important question, it becomes the undoubted duty of this Institute to cause a series of well-organized observations to be made which shall remove all doubt.

THE *Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg*, Tome XXVIII No. 1, has been sent to us. Dr. C. Schmidt, of Dorpat, has an interesting paper, 'Analyse des Échantillons de l'Eau des différents Lacs et des Sources, rapportés par M. Przewalski de son Second Voyage au Tibet.' M. H. Wild communicates a memoir, 'Sur le Degré Convenable de Sensibilité des Appareils Magnétiques de Variation.'

PROF. O. C. MARSH publishes in the *American Journal of Science* for April a paper 'On the Wings of Pterodactyles,' which is accompanied by a plate showing a nearly perfect bird-like skeleton, the bones having been but slightly disturbed. The wings are still attached to the bones, and they show very perfect impressions of volant membranes. Moreover, this fossil possesses a long tail, supporting at its extremity a vertical membrane, evidently used as a rudder when in flight. This specimen, which was found near Eichstätt, in Bavaria, in lithographic slates, represents a new species of the genus *Rhamphorhynchus*. The name *Rhamphorhynchus phyllurus*, proposed by Prof. Marsh, refers to the peculiar leaf-shaped caudal appendage, which appears to be one of the most characteristic features of this example of the ancient gigantic bats or flying squirrels.

THE Fellows of the Royal Aquarium still reclaim the scientific programme which was promised them when they paid their money. At the annual meeting of Fellows, held in the lecture room on the 20th ult., Mr. Hyde Clarke in the chair, the report of the Honorary Council was read. It reported some small concessions from the Board of Directors and made many recommendations, and in particular that the tanks should be replenished with fish and animals. A prospect was held out that a lecture room shall be provided in which the Fellows can have papers read and lectures delivered on subjects of marine natural history. The Honorary Council was stated to be reduced from a hundred to twenty-two, and these were re-elected and fourteen new members added. The meeting was then adjourned for one month.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.

THOS. ROBERTS, Secretary.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten to Six.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Secretary. Gallery, 55, Pall Mall.

THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES BY Artists of the British and Foreign Schools IS NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

MUNKACSY'S GREAT PICTURE—MUNKACSY'S 'CHRIST BEFORE PILATE' IS NOW ON VIEW at the Conduit Street Galleries, 9, Conduit Street, Regent Street, W., from Ten to Six daily.—Admission, 1s. Under the direction of THOS. AGNEW & SONS.

TERCENTENARY OF SIR FRANCIS DRAKE.—THE COMMEMORATIVE PICTURES.—The Armada sailing from Ferrol—The Armada in Sight—Plymouth Hoe—and the Decisive Battle off Gravelines—together with some relics of Drake and his time. ON VIEW daily from Ten till Six, at Messrs. H. Graves & Co. 9, 6, Pall Mall.—Admission, 1s.

THE LION AT HOME, by ROSA BONHEUR.—This splendid Chelieu, the latest production of this celebrated artist, also the case of Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFÈVRE'S Gallery, 1a, King-street, St. James's, S.W.—Admission, 1s. Ten to Six.

DORR'S GREAT WORKS.—'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 35 by 25 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Phileas Fogg,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORR GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE GROSVENOR GALLERY EXHIBITION.

(First Notice.)

THE most important contributions to this gathering are Mr. E. Burne Jones's nine pictures, at least two of which may be classed among his best works. The largest is *The Tree of Forgiveness* (No. 144), a smaller version of which, differing in some respects, has already been exhibited. The picture illustrates, with new passion and fresh adjuncts, the nude figure of Phyllis half issuing from the trunk of the almond tree in which the gods, pitying her sorrow for the false Demophoon, had enclosed her. Considerable alterations have been made since we described this work in December last (p. 859). The draperies have been entirely altered, and the lower limbs of Phyllis are displayed in all their lovely yet wan morbidity. Her long dark hair trails about her head and sets it off finely as to colour and to line. Her wistful eyes have gained in fascination, and the action of her lithe body and slender limbs has become more expressive. The linking of her hands so as to clasp the waist of Demophoon is one of the beauties of a picture which is remarkable for its earnest and profound pathos as well as for the wonderful loveliness of its colour. The modelling and drawing of Phyllis's figure are eminently beautiful; the torso is faultless if not a little too long. The legs of the startled lover have been studied with extreme care, but at present their contours are a little "bumpy," and their shadows and lights lack fusion. We like even better than this picture the sumptuous and half-mystical idyl Mr. Jones has named *The Mill* (175). Three slender damsels, respectively clad in russet and red, in blue and bronze-green, and in russet and green, stand hand in hand and dance gracefully to the music of a lute-player, who stands at one side and is splendidly arrayed in rich colours. The face of the central dancer is most lovely and her joyful expression adds wonderfully to its charm. Behind is a quaint emblematic mill; in the mill-pool some boys are bathing. On a distant hillside, nearly covered with foliage, appears the full lustre of the sunken sun, whose red and orange radiance still tinges all the scene, although twilight shadows gather about the foreground where the figures are. The exquisite colour of the dresses has been elaborated with consummate refinement and irresistible skill. *The Feast of Peleus* (157), as a picture and as a piece of colouring, is quite different. It has been long on the easel, and in the exquisite beauty of its general colour, the indescribable purity and brilliancy of its local tints, is worthy of the best period of the art of the Cinque-cento, with which it has more in common than with any other manifestation of design. The gods and goddesses are gathered at the table of Peleus; the Fates, who sit on the ground in front, are weaving. This group is quaintly appropriate to the feeling of Mantegna and his school. One of the three cuts a thread with shears. Discord, clad in purple and wearing what Spenser called an

"iron hue," appears at the door, and has produced the apple. The landscape, which is full of lovely light and colour, is like a dream of Greece. This design of Mr. Jones's will please every one who cares for that dignified and romantic mood which sometimes inspires him. In the 'Mill' the three beauties dance amid the fading splendour of the dying light. The clear and glowing serenity of a classic day at its brightest greets the wedding of Peleus and the goddess.

A similar piece of poetry occurs in *Perseus and the Graie* (145). The weird sisters are lying upon the earth in a gloomy but shadowless landscape, the very end of the world, the long vistas of whose empty and silent valleys know neither trees nor brooks. There is steel-coloured water in the mid-distance, and beyond it a wide and rock-strewn champaign gives spaciousness to a view which seems barren of all but horror. Perseus, like a knight-at-arms, the gleaming of whose panoply is of a wannish blue or violet, stoops among the grey-clad sisters. *Earth* (139) is a figure of the world seated among her olive trees, dressed in a tissue of gold bronze and multifarious folds, holding on high a vase through which the gathered clouds of heaven discharge themselves in streams of azure water. The fancy thus displayed is thoroughly of Renaissance character, and hardly needs to be explained. *Cupid's Hunting Fields* (291) is due to the same spirit of art.

At the opposite end of the artistic pole to Mr. Jones are the technical experiments of Mr. Whistler. Adopting and intensifying the principles of the Japanese in respect to colour, the audacious Franco-American painter has produced studies of effect, tints, and tones of which the most acceptable are as follows. *Nocturne in Blue and Silver* (2) renders with exquisite gradations and perfect truth one of those lovely effects of dimly illuminated morning mists on the Thames which nature evidently intended Mr. Whistler to paint. Pallid azure vapours fill the vista just before dawn; on the shore are gleams of orange light. With much skill a drifting raft, giving due solidity to the whole, has been placed in front. The *Nocturne in Black and Gold* (106) is the complement and the converse to the last. It is a mystery, the charm and fidelity of which we acknowledge, composed of the darkest grey and dusky olive tints, among which a beacon lamp rises on a pole above a space of apparently irresolvable gloom, but which may be a cottage or a light vessel. Subtly graded gleaming bars and long lines of golden dots in the distance attest the existence of Southampton Water and the town lights. It is worth while to turn from these mysteries of Mr. Whistler's to the matter-of-fact, but much less faithful and very unpoetical, *Oporto* (100) of Mr. C. N. Hemy, which, while aiming at the brilliancy of a Van der Heyde, is somewhat heavily although richly coloured. It is not without fine qualities. A striking "Whistler" is the *Harmony in Flesh Colour and Pink* (48), a profile life-size figure of a lady in a grey robe trimmed with rose pink, standing on a red carpet and against a deep grey portière. *A Harmony in Black and Red* (127) is a most courageous and powerful study of those tones and tints which go towards the making of a picture. In addition to these we have a delicious *Note in Blue and Opal* (341) as well as *Blue and Brown* (342).

At the end of the West Gallery the visitor will find one of the finest of Mr. Millais's works, *The Children of Mrs. Barrett* (83), which needs little besides more equableness in the handling of the damsel's face and some softening of its rather crude ruddy tints to be worthy of Velazquez himself, whose art it illustrates with magic force. The young lady wears a sea-green dress; a rose supplies a too sharp accent in her lap. The boy, in a Cavalier dress of citron velvet, leans on his elbow at his sister's side, and looks forward with childlike earnestness, not a shade of affectation or self-conscious-

ness appearing in his sodate and sincere eyes. His face is beautifully modelled, and has all the charm of life. Consummate art and thoughtfulness, not a touch of labour being seen, have produced a masterpiece, the perfect homogeneity and restfulness of which may be compared with the laboured garishness of more than one noteworthy portrait near this one. The *Portrait of Mrs. G. Whilby* (68) is a figure in pale blue, holding a black hat and standing against a reddish-grey purple background. —Near the latter portrait hang five small works by Mr. Alma Tadema. *Early Affections* (54) is the rich and brilliant garden scene with which our readers are already acquainted, comprising a white term of Silenus rising amongst blooming poppies and other flowers, their rich green leaves, and the shadows of trees grouped about them. A lady plays with a child in the foreground. No. 55 is a masculine portrait of *Ludwig Barnay* as *Marc Antony* speaking over the body of *Cæsar*. The flesh is most powerfully painted, and is rich in those inner tints which give the charm of life to the works of all great masters. The background is, perhaps, a little too prominent. The undemonstrative portrait of *Herr Hans Richter* (59), in spectacles and seated in a chair, is most beautifully modelled and shows delicate golden carnations. It is a perfect likeness. *A Torch Dance* (60) represents a Bacchante dancing with passionate action at the door of a temple, the bronze doors of which are enough open to reveal the flute-players inside. The tiger-skin she wears is delineated with wonderful skill. *An Audience* (61), three half-figures of ladies in Roman costumes and admirably grouped in profile, is remarkable for the variety and characteristic earnestness of the expressions, and for the solidity, delicacy, and brilliancy of the carnations. The rose-tipped fingers and closely knit hands and long graceful arms are all excellently drawn. The delicacy of the picture is enhanced by the sea-green and grey dresses and the pure bright illumination. —Mrs. Alma Tadema contributes a pretty and harmoniously toned Dutch interior, with a little girl in citron and blue, and a white apron, sedately threading *Granny's Needle* (163).

Mr. Walter Crane has sent nine pictures and drawings. One of these is a quaint but somewhat clumsy Renaissance allegory of Time enthroned within his temple, which

Lends broad verge of distant lands,

and looks upon the sea, over which rides the spectral

new moon

Wh' the auld moonie in his arms.

An angel kneeling and struggling with the inevitable strives to make Time alter the record on the scroll which has opened itself before them both. The angel is a noble and manly figure, whose limbs are well drawn and modelled from the stalwart shoulders to the heels. The cool and golden carnations are clear and solid. Time, on the other hand, is but a poor conception, and the design in general is an anachronism, not worth spending much art upon. A far more valuable work is the grave and pathetic *Dunstanborough Castle* (133), which has some of the weird character of an old master, painted at a time when sentiment and colour were the sole objects of landscape art. Here is a gaunt coastline, with dark cliffs, not lofty, but resembling the wall of a fortress raised against the sea, which draws backwards from a rugged beach and worn rocks. On high, and looking wan in the warm reflected light of a stormy day, is the blanched castle itself. *Fountain, Villa Borghese* (193), is a beautiful drawing, giving nature with a classic aspect. In the third and other rooms are several charming studies of Italian scenes by this artist, similar to the above. —The large *Labour* (6) of Mr. R. B. Browning proves the influence of M. J. Breton, and is an example of love of style. The work is energetic, and the painter shows a good eye for action and tone. —Sir

Coutts Lindsay's portrait of *Mrs. Holford* (3) deserves praise even in an exhibition which can boast of many fine portraits. —Mr. R. S. Stanhope's picture *The Shulamite* (35) reproduces the mannerisms of Mantegna, and does not quite realize the power and inspiration of that stupendous artist. Still the Mantegnesque affectations are less marked than in former works by Mr. Stanhope; and, as they are obviously wilful, and not signs of incapacity which cannot adapt itself to circumstances, it is to be hoped that one of the most accomplished English artists, who possesses taste, care, just inspiration, and learning, will soon rid himself of whatever may be whimsical in his pictures. This picture has the gay daylight colour and pure, almost shadowless tones and tints of the early Lombard school. It is a pretty design; the actions are animated, the expressions sweet, and the graceful and expressive figures are clad in well-studied draperies.

THE ROYAL ACADEMY. (Second Notice.)

As we remarked last week, Mr. Oakes is in great strength this year. A coast scene, called *Porchester Pool* (No. 70), represents the grey castle standing on our right near the edge of the water, on a grassy meadow and among trees; in front is a long vista of the grey and shining levels of the sea. Small craft are slowly tacking and drifting in the breeze which hardly ripples the surface. A *Shoreham yawl* is getting ready to depart, because the tide has turned seawards; near this craft is a boat from *Whitby*. Far off in the silvery haze of the early summer morning are some dimasted hulks at anchor. The whole scene is full of expression and soft beauty. One of the best portions is the surface of the water on our right, where it meets the castle meadow and is dashed with tenderly toned reflections of the trees. *Wastdale* (117) is a picture such as we have often had to thank the artist for. It is remarkable for brightness, for wealth of light and shadow, and for colour. It is a view over a flat moorland, strewn with boulders, overgrown with lichens, ragged shrubs, and herbage of a thousand dark and light hues of green, orange, purple, grey, and brown. A road leads from the front, and directs the eye to the foot of a stupendous range of hills whose crests are hidden from sight by white drift and smoke-like cloud, or veiled in shadow. At intervals they are sharply defined by dashes of light, and they are most distinctly seen where their edges are traced against the sky, which peeps through the clouds. *A Wild March Morning* (467) shows the lustrous aspect of a low landscape near a coast. A tunnel fills a pool and hastens to the sea between sandy hillocks and past grey and green scrub and herbage and newly ploughed land. Rooks gather in the furrows, while some of their black comrades are "blown about the skies" by the breeze that drives before it the whitish vapours of the sea and rushes between the boughs of the as yet leafless ashes and young elms. Sunlight and long shadows of the clouds render the distance alternately bright and grey. *The Mew Stone* (427) is a sea-piece. The conical head of that famous rock peers from among a waste of ashy-green billows, which surge and resurge about it. The picture is full of motion, and the distance, which includes a group of tossing vessels and a world of vapours descending to mix with the spray and hide the sea, is by no means the least artistic and impressive part of it.

Very brilliant and fine, and yet not free from a suspicion of the lamp, is Mr. Brett's telling coast scene, No. 506, which displays a peculiar and lovely effect of morning light suffusing a thin cloud which, lying very low, passes slowly before a noble range of Cornish cliffs, or stands there awhile before it vanishes. In the front the tide is out; the bare grey sands

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are flecked by bright pools, from among which protrudes a large rock, shaped like a pyramid and thickly clad with black mussels. This forms the most effective element of a picture which will attract all eyes. Dense clouds are piled above the land beyond. The sea is a clear deep azure, and reflects the white vapours and the sun-blanching cliffs of slate in the mid-distance. The motto of the picture is, "The ripples whispered to the mussels in the grey of the morning, and the lily white clouds got up early and peeped up over the wall." Another picture by Mr. Brett, which is styled *A Falling Barometer* (128), is more satisfactory than the larger one, because, while it is not less brilliant and effective, the motive is even simpler. A perfectly smooth and calm sea, of the deepest blue, is enriched by clear white reflections and long lines of light derived from the clouds, which in front are brilliant, while slaty and greyish blue masses, that seem to be laden with thunder, gather further off. A storm is advancing quickly from beyond the horizon, and is preceded by sloping bars of light and shadow. In the mid-distance rocks appear. Their heads are bare and black, and they are dotted with cormorants and white-winged gulls. Both these examples have been painted with care, solidity, and purity of illumination and colour. The smaller one has, probably, more of the truth of nature as a whole.

Mr. Davis has made a very distinct advance in execution, and even in sentiment, this year. *Shoers in June* (1463) is a picture of unusually large dimensions for him, and represents the panorama of a vast champaign country. Some finely painted cattle are grouped in front. The compact and well-ordered composition proves the exceptional skill and great care of the painter. The cattle, as is usual in Mr. Davis's works, have been drawn with knowledge and thoroughness, and the tones and local colours of their figures have been heedfully studied. The strong and yet sober local colour of the landscape proper, admirably graded as it is, and the careful drawing of the contours of the ground, even to the utmost distance, give to the picture a fine and even an impressive character, which marks it as one of the noteworthy works of the year. In *Ross-shire* (145) is a wild landscape, and comprises a view of Loch Maree, with purple peaks in the mid-distance as seen through brilliant orange light and emphasized by violet shadows. It is fine September weather, when, as sometimes happens in the Highlands, the clearness of the air produces a stereoscopic effect, and renders distinct the solid hill-sides and the white clouds above them, which, while seeming to be hardly less solid than the hills, cling to the summits and fill the valleys with dense vapours. The loch is like an enamel of rich and complex dyes; the tints of the distance are hardly less rich. The brightness of the illumination gives singular force to this most sterling and attractive picture. *Sea and Land Waves* (376) deals with one of Mr. Davis's favourite subjects, a view in summer weather from the French cliffs to the sea, in the remotest distance of which, nearly merged in the haze, a long white and slightly shining line marks the English coast. The sea is a bright yet soft green, and marked by purple bars of cloud reflections and a wannish light; near the coast at the cliff foot the sands are shining through the shallows. A windmill of the rudest kind is on our left, and it imparts aerial grading to the view, which has been very carefully and learnedly studied. There is a group of boys on the herbage, the nearer portions of which attest the deft handling and rare skill of the painter. *Broken Weather in the Highlands* (1457) depicts the same view as No. 145 in a different effect. Gleams of light distinguish the scene, and a resplendent iris appears on our left. Some cattle, which have been excellently drawn, are walking over the moorland. Brilliant and powerful light and many veils of shadow which appear behind one another in the perspective of the landscape

prove the artist's skill in delineating an aerial effect of considerable difficulty, and are very tenderly fused, so that while they retain distinctness they are, on the whole, not otherwise than broad. The masculine simplicity of the painting of these pictures deserves admiration.

Mr. Marks has reverted to Shakespeare for the subject of his largest although not his best picture, *The Lord Say brought before Jack Cade* (242): see 'Henry VI., Part I., iv. 7. The captive is white-haired, lean, and erect of carriage. One of the captors has drawn his sword and his blustering behaviour is a capital point in the design. Cade violently threatens Lord Say, and some humour is imparted to his figure by the awkward way in which he carries unaccustomed armour, ornaments, and arms, the badly polished breastplate and the dragged feather in his head-dress. These things he had assumed in accordance with his claims to be recognized as Lord Mortimer. Behind and about the leader are Dick the Weaver and other uncouth figures, capably painted, but rather prosaic. *A Song without Words* (755) is the fortunate title of a picture which is a happy piece of art. It represents a musician stopping in his walk in a woodland path, his fancy being captivated by the wild notes of a bird which has alighted on a bough above his head. His expressive face and attitude are given successfully. The tone and colour of the picture are respectively centred in the student's black gown and his red cap. The scheme of colour pervading the work is sober, warm, and harmonious. In *A Fugitive Thought* (50) is happily shown the warm silver of an interior light, and the sober animation of the expressive face of the figure is well given. The grey ground, the black dress, and the rich local colour of the books upon the wall are capital elements of an acceptable picture.

Mr. Eyre Crowe has more than sustained the reputation acquired by his larger work of last year. He has sent to the Academy a long canvas, placed landscape-wise, and representing a procession of men and women carrying earth in gabions or entrenching tools. A more compact group are at work, or are looking on with animated interest. The picture is styled *The Defence of London in 1643* (840), and it represents an incident of great historical importance which is described in the Somers Tracts, the narrative of William Lithgow. The figures move to our left and are directed by a drummer, and led by a standard-bearer, on whose black and yellow flag is written "St. George." At our right the Parliamentary commander Skippon, a portrait, is discussing the plan of the circumvallation of London with a military engineer in a blue dress. A citizen's wife is clad in sober grey, with the oak-leaf badge of her party in the state; this decoration appears in the headgear of most of her neighbours. Among the crowd a stalwart, lean fellow trundles a laden barrow, on which is a gabion. In the mid-distance is Mount Mill Hill Fort, which stood at the upper end of Aldersgate Street (see B. M. Library, King's Tracts, E. 288/45, p. 5, and Satirical Print No. 374), and is here set forth with its bastions and the flying standard of the popular party. The characters, attitudes, and expressions in this picture are varied, full of animation, and perfectly appropriate. The painting would be more agreeable than it is if the tones were more varied and the colour clearer as well as richer. "*How happy could I be with either*" (552) is Mr. Crowe's second picture. It has not a little humour and spirit. It depicts two girls in a garden where a Skye terrier is divided in mind as to whether he will go to one or the other temptress. Behind we have the outside wall of an old house and a garden.

Mr. Yeames's smaller picture, *The March Past* (4), is one of those pretty pieces of genre with which the British public is always ready to be pleased; but it cannot be said to be worthy of

the artist's culture and technical ambition. The scene is the inner court of a mansion, not unlike that at Ightham Mote. There are picturesque doors and casements, tunnel-like passages, and wide eaves. The time is afternoon, the effect sunlight with broad shadows sloping across the place. Three pretty children, armed with brooms and sticks, pass in a file before their grandfather, who is seated in a chair, and they are led by an elder boy who bears a yellow flag painted with a black eagle. The spectators are admiring servitors of the well-known type. The execution is very clever, slight, and dexterous; the colouring is bright and clear. A much larger picture is *Prince Arthur and Hubert* (204). It is a capital design, delineated with uncommon care, spirit, and colour, and, although somewhat trivial, is acceptable. The picture may be considered Mr. Yeames's masterpiece. The subject is that scene which, according to Shakespeare, occurred in the prison after Hubert avowed the cruel nature of his office, and pronounced the doom of the youthful prince. The figures are life size, although there was no reason for adopting so large a scale for such a work. Hubert, a truculent but not wholly unsympathetic ruffian, wears an entirely new suit of black and sits on a bench, while the boy, whose white costume of a shining material forms an obvious contrast to the dull and dark robe of his companion, clutches the unwilling executioner round the shoulders and by one arm, beseeching his mercy with a heart full of fear, which is finely rendered in his face, the quick action of his arms, and the hard-pressing fingers of both his hands. These hands are as well drawn as they were sympathetically designed. The whole of the picture has been successfully painted *en bloc* in a broad and effective style. Unfortunately the boy is ugly, and, greatly to the injury of a capital picture, his features are mean.

It is difficult to understand why those who administer the Chantrey Fund, for the promotion of serious studies in art and the encouragement of original genius, added to the possessions of the Royal Academy the picture of 'Harmony,' by Mr. F. Dicksee, which is now at South Kensington, and the picture to which Mr. M. Stone has applied the motto "*Il y en a toujours un autre*," No. 5 in this collection. No doubt these works and others which have been equally fortunate possess considerable charms and not a few merits. But it is difficult to say that any of them deserved the distinction of being bought with the Chantrey Fund. Originality, genius, serious purpose, or even culture of a fine kind they cannot be said to possess. At the *Salon* are to be found plenty of canvases as pretty and dainty tales as deftly told. Nor can Mr. Stone be called a youthful and promising painter who needs public encouragement. He works so easily and cleverly that he has no difficulty in obtaining popular favour and the rewards it gives. The Chantrey Fund is destined for a public purpose, and it ought not to be spent on show pieces and ambitious pot-boilers. The scene in Mr. Stone's picture is a garden, rich in foliage and the soft and warm shadows of a summer evening. Such an effect is fitted to the motive of a picture which depicts a damsel and her would-be lover in the tender phase of the passion. She has a pretty face, which is surrounded by a broad-rimmed black hat, and wears a half-meditative, half-pouting look. He is somewhat abashed, and leans on the bench behind his mistress. Every part of the picture is clever; the tact applied to the delineation of the weather-stained steps of the foreground is first rate in its way. Such success as the painter aimed at he has attained; but Chantrey did not mean to encourage art of this kind, and more than enough of his money has been given to it. Mr. Stone's *Bad News* (222) is a more pretentious, but far less successful and attractive, picture. It is a stagey piece, comprising figures of the size of life.

Mr. Pettie's illustration of Hood's 'Eugene

Aram,' No. 18, gives the vista of a gold-and-green tinted alley of the wood, flecked with lights and shadows. Eugene Aram fiercely talks with the little boy,—

That pored upon a book.

The effect of long and passionate remorse upon the worn frame of the miserable usher has been rendered with thorough melo-dramatic force, but the best element of the design is the naive wonder of the lad, whose expression is first rate. Otherwise the work is as mannered and conventional in conception as in the technical means employed, which include the dexterous opposition of the black and saffron costumes and the verdure by which they are enclosed. *The Duke of Monmouth's interview with James II.* (30) is very effective and telling. The room is darkened by the drawing of the window-curtains, and brings into very strong relief the figures of the king and his guilty nephew, the former being emphasized by the gloomy lustre of his black velvet coat and hat and the richness of his voluminous brown wig, while, on the other hand, the latter is made distinct by the forced contrast of his silver satin coat and light wig. Such double contrasts are among the technical appliances most frequently used by the school of clever men, who were never more fortunately represented than by this magnificent piece of *chic*. As a melo-drama on canvas it is unsurpassed. The cruel hauteur of the king is apparent in his erect figure, which is inspired by triumph and hate. He seems to hug his emotions within his closely folded arms and between his clenched fingers. The pitiful abasement of the duke is expressed with shocking force by the way in which he has cast himself bodily on the polished floor, where, with fair locks trailing in the dust, he grovels nearer and nearer to his uncle's feet. As in the technical part so in the design, there is nothing here greater than the intensely energetic evolution of commonplace ideas. Contrasts of passions, of tints, and of tones are not the finest elements of design, but if cleverly and boldly used they are sure to tell. *The Palmer* (252), a much larger but far less successful picture, shows a venerable model clad in grey, wearing his cockle-hat and bottle, seated in a baron's hall, and, with demonstrative action, relating his adventures to the large and florid nobleman, his portly spouse, and their children. As a "set piece" this work would bring down the galleries. The boy standing at his mother's knee is full of life and vigorous expression, and, contrary to the customs of baronial families, the other child wears a bedgown. Apart from the stagey design and effective treatment there is an immense amount of cleverness displayed here; but, unless it has been uncommonly successful in concealing itself, there is not much art. Deftly composed masses of form, light, shadow, and colour have produced the effect of striking, but not fine and noble, chiaroscuro. It may, however, be said that if Mr. Marks had borrowed a little of these qualities from his neighbour here it would have been all the better for 'The Lord Say brought before Jack Cade' (242), which we notice elsewhere.

We have already named *The Magician's Doorway* (24), by Mr. B. Riviere, a very picturesque entrance to a house of Assyrian architecture, which shows chamfered and richly carved columns of warm white stone. At the end of the view a half-drawn curtain reveals the smoke-filled chamber of the Babylonian enchantress dimly illuminated by the blue rays of a hanging lamp. On the sunlit threshold two tigers serve as janitors; one reclines on the sculptured pavement, the other sulkily and slowly paces outwards. The aerial not less than the linear perspective of this work is commendable. The animals are admirable. The picture, according to its own standard, is perfectly successful; it offends no man's sense of fitness, and there is nothing insincere about it. In *Cupboard Love* (330) a young lady stands at a

carved cabinet, while a black poodle and a pug dog appeal piteously to her for refreshment. There is much humour in the actions and expressions of the dogs, whose skins of black and fawn assort perfectly with the strong red of her dress. Her face is capably and carefully painted, and in that respect it is the artist's best work.

Sir F. Leighton's *Day-dreams* (56) shows the graceful figure of a fair Sybarite, standing near a tapestry and pressing her cheek against her hands, which, resting upon her shoulder, are folded palm to palm, while the fixed gaze of her eyes retains the images of a love-dream, and looks earnestly forward and beyond us. She wears a purple mantle embroidered with silver, and an under robe of warm white tissue. Super-sensuous beauty charges every seductive lineament of her form. The fine and smooth surface of the flesh and its equable finish are in keeping with its voluptuous motive. It is one of the best examples of a rather numerous class of the works of the P.R.A. *Wedded* (71), described in this journal in last December, p. 748, is in some respects the sequel to 'Day-dreams.' It is one of the happiest of Sir Frederic's designs, and, as a composition of lines, difficult, subtle, and original, it may be called one of the remarkable productions of this decade. The complex embrace is finely expressive of passions which are at once ardent and serene, and its motive is rendered with extreme felicity. Very beautiful is the disposition of the lines of the lady's drapery, the colouring of which is hardly less worthy of admiration. The muscles of her companion's arm are not too much developed, but the contours of that limb seem more deeply furrowed than the finest form allows, while his leg might gain in simplicity from a revision of its outlines. From this characteristic work we turn to the much more imposing and ambitious *Phryne at Eleusis* (307), a colossal figure of the famous hetaira standing erect with one hand extending sideways like a veil the mass of her deep auburn hair. All her skin is of a ruddy golden hue and flushed with light, as of sunset; this tint is supported by red tissue, which falls from her shoulders and extended arms, while she is raising her head haughtily and looking outward. An olive-coloured mantle has fallen upon the bases of the white marble columns behind her figure, between whose shafts the rosy snow-like masses of cloud float in the blue sky. The sculpturesque character of the attitude and contours of Phryne may refer to the peculiar mode in which Praxiteles represented her as well as to the proper subject of this picture itself. To have essayed to represent a perfectly beautiful woman in this position on so large a scale with the finish that the subject and its inherent loveliness demanded, and instinct with all the pride and pomp of an antique goddess glorying in her charms or one of the hetaira defying the censorious, was a most courageous essay for a modern artist. To have done so much as he has done, and succeeded so far as it is undeniable Sir Frederic Leighton has succeeded, is a triumph in itself. So large a canvas requires to be seen from a greater distance than the gallery allows when it is full of visitors. Under these circumstances it would be presumptuous to hazard more than a doubt if, with favourable opportunities for judging, we might not find to be unchallengeable those proportions of the lower limbs which now seem not quite perfect, and the setting of the noble head on the shoulders, which cannot fairly be judged while the canvas is foreshortened, to be as exact as it is graceful and spontaneous. Sir F. Leighton has sent the heroic-size head and bust of *Antigone* (474), the face full of expression and noble in form. The head is turned sideways to our left and a little raised, the lips are open in the act of speaking, and the eyes render an ideal of passionate suffering and an appeal to the higher powers. The rosy and white carnations, the rich and ruddy lips, large eyes and broad eye-

lids, are proper to the president's facial type. To this artist's profoundly considered design for one of the large medallions in the new decoration of the dome of St. Paul's (see No. 1244) we shall return.

THE SALON, PARIS. (First Notice.)

THIS stupendous collection of works of art, and of works which have neither art nor modesty, may fairly be called the Impressionist Salon. It is the first, and we trust it will be the last, of the kind. The noblest masters of the modern French school are either conspicuous by their absence or contribute inferior specimens of their skill, pot-boilers and *tours de force*, the very production of which, and still more their public exhibition, is an infallible sign of the decadence which has overtaken the school of art which, not many years ago, flourished gloriously in Paris. The best pictures are no longer sent to the Salon, as artists do not like to run the risk of having their works hung beside gaudy duds and vulgar impressions. Political motives have no doubt had something to do with their retreat, but self-respect and professional hauteur have also influenced them. This year they have, generally speaking, left the picture galleries, if not the sculpture garden, to MM. Manet, Duez, and their followers. M. Manet rules the hour, and characteristically paints a barmaid in *Un Bar aux Folies-Bergères* (No. 1763), where an ugly girl in glaring blue, surrounded by gas-lights, champagne bottles, and highly coloured cates in glass, stares stupidly at a world which once knew better things. The audacity which attempted a subject the very essence of which depended on vivid illumination beyond the reach of mortal pigments, and, while attempting it, eschewed the aid science and the laws of light might have supplied, and was content to reproduce a bald impression of the glare and, so to say, turmoil of an inartistic congeries of bright tints and shadowless tones, is worthy of the Folies-Bergères. But if M. Manet is audacious, he is at least clever, and, the last taste of his subjects apart, as original as the claims of Mr. Whistler to be the arch-Impressionist will allow. On the other hand, Manet has out-Whistlered Mr. Whistler, and must have disgusted the author of the really fine 'Lady in White,' of countless "nocturnes" and "harmonies" which, in a strange way, show the influence of the Japanese on European art.

If M. Manet is the idol of the Salon, still a good many contributors follow M. Pavis de Chavannes, who, in comparison with vulgarized Impressionists, is a model artist. This action and reaction is natural enough. The dreamy and purposeless art of M. Pavis de Chavannes finds admirers among men who, although as weak as their opponents, are revolted by the doings of the Folies-Bergères school, if school it can be called, and turn for rest to the pietism and sentimentalism of the older artist, amid which, however, gleams of voluptuousness are observable. The most hopeless feature is that in neither party is there any solid culture, any fidelity to nature and truth, any searching study or attention to the experience of past generations of painters. The excesses of Impressionism are not counterbalanced by devotion to the higher spirit of design. Even had anything academic, the influence of mere learning and technical skill, been represented here, the prospect would be not hopeless. The first strong conviction to arise in the mind of the visitor who remembers French art as it was not more than ten years since is that this is a Salon of the rejected, and that he will have to seek the real Salon somewhere else. Possibly we shall, as rumour promises, find it elsewhere next week. At any rate, all we once knew and admired in the Palais des Champs Elysées has departed from it.

Meanwhile, let us take this gathering as it is, selecting the prominent as well as the meritorious works, and placing them in order before the

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reader. The visitor, before he turns to the central *salon carré* of the upper floor, must needs stop on the landing where the great *escaliers* meet. Here M. Puvie de Chavannes has the wall to himself. His "Peinture murale destinée au Musée d'Amiens" must have been intended to show the Picards of our time what the painter supposes their ancestors of the golden age were like. Stretching from *escalier* to *escalier*, this stupendous example presents an ultra-dry fresco-like character, but without colour, or brightness of illumination, or brilliancy of local tints, and, on the whole, resembles a picture "laid in" to receive its richer tints and deeper tones by means of glazes, so as to supply something like *chiaroscuro* where nothing of the kind, whether in light or dark, as yet exists. The design comprises various well-arranged groups, but it is not an organic, homogeneous whole of mutually dependent parts, such as the greater Roman and Venetian masters failed not to produce. Called *Jeunes Picardes s'exerçant à la Lance*, and bearing the motto "Pro patria ludus," this picture is numbered 2223. The landscape comprises a low ridge of pasture land, a slow flowing stream, and a nearer meadow, where the young Picards are at their lance-play, accompanied by friends and relations of all ages and both sexes. Groups of trees are cleverly introduced between the groups of persons to give a vertebrate character to the whole, but they fail to do it. The figures are distinguished by a monotonous pallor that is rosy but bloodless, and clad in draperies that have wan tints, not full colours, and are devoid of the deeper tones. The light is that of noon, casting small shadows or no shadows, for, strange to say, not a few of these Picards are in the condition of Peter Schlemihl after his interview with a certain personage; although they retain what may be called their personal shadows, i.e., such as fall on their own bodies, the ground knows not their accidental shadows. By this means a peculiarly weird aspect is given to the work. It must have been a primitive age in which these Picards lived, when some of them went about in skins or extremely simple woven garments; the younger folks are naked, without the least touch of wood or mark of tattooing, and an ill-drawn virgin with a pole, who prods the inmates of a sty, wears no more clothing than the Venus of Milo. Rude as the age was, it must have been kindly and ingenious; the early Picards had already produced ear-trumpets for the deaf; witness the damsel who, clad like the Townley Venus, shouts through such a tube to an elderly gentleman in the garb of a Greek philosopher, and apparently is also using the deaf alphabet, a proceeding which would seem superfluous. At the opposite extremity of the picture a peasant has brought a black swan on his shoulders, probably from the depths of Africa, where black swans are common; he looks tired, and well he may do so. Much of the drawing of these emaciated figures is questionable, but as they have no substantiality their forms need not trouble us. There is another picture by this artist on which we reserve remarks.

The next noteworthy picture is that of M. Roll, painted on a larger canvas than the above and antithetical to it in every respect, being of the earth earthy, of Paris Parisian. It is named *4 Juillet, 1850* (2328). The Place de la Bastille is crammed with groups assembled to witness the marching of troops before the column. It is a work of considerable ability, full of movement and expression, and rich in character. The effect of showery sunlight is broadly conceived and well executed. The people look at the soldiers and listen to a band which, perched on high, celebrates the event with a tremendous uproar. The design is very clever indeed, and suited to the subject in representing to the life the noisy lout who dances vigorously with a red-haired wench on our left, the bright-eyed *gamin de Paris* who offers tricoloured favours in front, the patriotic deputy who has seized the occasion

to bring his splendid wife in their carriage to assist at the celebration, the greasy, Jew-like *bourgeois* who bawls his best, and the owners of pink bonnets and costumes at seventy-five francs apiece.

A splendid piece of sunlight is M. Max Lieberman's *Cour de la Maison des Orphelines, à Amsterdam* (1679). Here groups of girls of various ages are playing in the front of their school-house and wear the ancient costume of the place, that is, divided down the middle, one half being black, the other scarlet, with quaint white caps and aprons. They are placed in the transparent purple shadows of the spring foliage overhead, which is dashed with flecks of sunlight on the ground and the dresses, so bright as to dazzle our eyes and make a vivid illumination which is perfectly true.—Its Boucher-like tenderness of tone and selectness of colour and forms impart to *La dernière Gerbe* (1637) of M. M. Leloir a certain charm. It represents a Boucher-like idyl on a large scale. In a boat on a placid river, among foliage gilded by the setting sun, sit the proprietor of an estate, his fair wife and child, ensconced amid shocks of corn and surrounded by autumnal flowers. The fore part of the vessel is occupied by flute-players, fiddlers, and bagpipers, all sounding merrily; on the prow the "dernière gerbe" is gloriously placed in a trophy with agricultural implements and surmounted by a pair of horns. The labourers of the estate race by the side of the stream. The effect is rich in colour and serene.

M. Hébert has a characteristic picture in *Warum?* (1315), the figure of a luxurious passion-worn nymph, coroneted, filleted, and wearing a thin white robe and green scarf, who, with delicate rosy-tipped fingers, plays slowly on a green harp, and stands in the shadows of thick foliage. Her look is dreamy. The clear, deep, and warm tones of the picture are beautiful. By the same artist is the *Portrait de Mlle. L. T.* (1316), which can boast of delicious harmonies of deep clear tones and colours, with vivid illumination. A lady with auburn hair, wearing a green cap and dress, stands in daylight among trees; her carnations are delicately painted, and the whole is modelled with complete delight in softness and finish.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 29th ult. the following, from various collections:—Pictures: H. Dawson, *Autumnal Evening on the Banks of the Trent*, 420*l.* J. C. MacWhirter, *The Lord of the Glen*, 351*l.* J. C. Hook, "Whose bread is on the waters," 372*l.* E. W. Cooke, *Venice*, 378*l.* R. Ansdell, *Drovers' Halt*, with a view of the island of Mull in the distance, 262*l.* T. Creswick, *Glengariff*, County Cork, 320*l.* E. Verboeckhoven, *The Twins*, 273*l.* B. W. Leader, *On the River Llugwy, near Capel Curig, North Wales*, 210*l.* Drawing: L. Haghe, *The Guard-Room at Oudenarde*, 260*l.*

The collection of pictures belonging to M. L. Flameng was sold the other day at the Hôtel Drouot. The following were the more important examples and the prices they realized:—Bonington, *La Vieille Gouvernante du Peintre*, 4,920 fr. Lancret, *Réunion Galante*, 6,000 fr. A. Mignon, *Fleurs*, 4,900 fr. A. Van Ostade, *Intérieur Hollandais*, 4,800 fr. Ruysdael, *Le Passage du Gue*, 3,000 fr. Teniers, *Les Moissonneurs*, 4,500 fr. The entire sale produced 70,073 francs.

At the sale of the pictures of M. A. Febvre, to which we have already referred, the under-mentioned examples changed hands:—Jan Steen, *Les Noces de Cana*, 4,335 fr. Berckheyde, *La Place de Dam, Amsterdam*, 4,905 fr. Cuyp, *Le Mangeur de Moules*, 5,250 fr. Fyt, *Gibier et Fruits*, 22,500 fr. Four pictures by Guardi, being *Piazza San Marco*, *La Piazzetta*, *San Giorgio Maggiore*, and *Sta. M. della Salute*, were sold to one buyer for 73,000 fr. (this is probably the highest amount yet obtained for

Guardis, which are usually ranked below inferior Canalettos); *Place San Marco*, 6,120 fr.; two *Vues de la Piazzetta, Venise*, 7,000 fr. Hobbema, *Maison de Campagne Hollandaise*, 19,100 fr. F. Hals, *Portrait de Femme*, 7,800 fr. Memlinc, *Le Miracle de la Messe*, 4,100 fr. Van der Meer, *Crépuscule*, 10,300 fr.; *Le Retour des Champs*, 6,000 fr. A. Van Ostade, *Le Repos sous la Tonnelle*, 7,000 fr. Ruysdael, *Le Torrent*, 8,500 fr. Velazquez, *Portrait de Marie Thérèse*, 3,000 fr. Volders, *La Partie de Musique*, 6,505 fr. P. Wouwerman, *Le Départ pour la Chasse*, 5,900 fr. Wynants and A. Van de Velde, *Terrain Eboulé*, 4,500 fr. The Volders has been the subject of much comment of late among French critics. Among the *objets d'art* of the same collection the following brought the highest prices:—No. 151, *Chasse oblongue*, émail, 13^e siècle, 8,100 fr. No. 158, *Plaque, L'Annunciation*, émail, Pénicaud, 11,000 fr. No. 168, *Cinq Assiettes*, émail, J. Courtois, 12,600 fr. No. 180, *Douze Plaques*, émail, P. Raymond, 9,100 fr. No. 224, *Boîte*, émail, Louis XV., signée Lesueur, 8,000 fr. No. 183, *Plat de Gubbio, bleu nacré, L'Enfant Prodiges*, 4,710 fr. No. 184, *Plat, faience*, date 1531, 4,560 fr.

Among the medals belonging to M. Fillon the following realized noteworthy prices. Two rare pieces struck by Charles VII. in commemoration of the expulsion of the English were sold to M. Rollin, the one for 4,500, the other for 4,000 fr. *Le Mahomet*, by Bertoldo, a fine example in excellent preservation, went for 2,950 fr. to the same buyer. The Sigismund Malatesta, by Pisanello, was adjudged for 7,850 fr. to Herr Hess, of Frankfurt; likewise the *Lionello d'Este*, by the same, for 1,820 fr. The French papers deplore that the finer specimens of this collection have been bought for Prussian and English hands. "If this emigration of medals continues, we shall," the journals cry, "have to be content with the small number of examples in our public museums."

Fine-Art Society.

THE Burlington Fine-Arts Club is exhibiting in its gallery a collection of woodcuts of the German school, belonging to the fifteenth and sixteenth centuries.

THE picture by Linnell which we said lately had been added to the National Gallery is a portrait of Mrs. Ann Hawkins, presented by Mr. Frederick Pierce. 'A Family Group in a Landscape,' by Hogarth, has been placed in Room VIII. On our right of this picture a gentleman is seated, cross-legged, and holding in his left hand an open case containing a miniature; in the centre of the picture an elderly lady sits with a child in her lap; on the right stands a young woman holding one end of a garland, the other end of which is held by the child; on the left of the old lady stands a second young woman, holding her apron with her left hand. Behind the last is a young man whose head and body appear between her and the elderly lady.

In the Fine-Art Society's Rooms may be seen a new picture by Mr. Millais, and the etching—which is more like a mezzotint than an etching—by Mr. Herkomer. The picture is by no means one of the most finished and subtle of Mr. Millais's works, but it has a charm that is irresistible. A young girl—the same who was painted in the artist's 'Cinderella'—is seated under a wooded bank on the shore, and is looking out to sea. By her side is a basket containing fresh herrings. To these is due the title 'Caller Herrin'. The chromatic key-note of the whole work is in the herrings, the vivid colouring of which is repeated, of course in lower keys, throughout the canvas, and most obviously in the girl's blue and silvery grey garments, the cool and luminous tints of which are "echoes" of the fish. In the same gallery may be seen the decorated fans belonging to Mr. R. Walker, among which are several historic relics and

charmingly delicate works of art. No one who cares for these exquisitely painted trifles should omit to see the 215 specimens. The exhibition of 413 fans at South Kensington in 1870 hardly surpassed the present in any respect but numbers.

The new work on Cyprus antiquities by Major A. P. di Cesnola, F.S.A., is nearly finished, and will be issued to subscribers early in May.

MANY connoisseurs, after years of collecting, appear to be at times rather sceptical of the term unique, particularly where prints are concerned. This scepticism is fully justified by a discovery just made by Mr. Reid. It will be remembered that last June the Museum authorities contended at Christie's for a supposed unique etching by A. Van Dyck (Lot 2666 at the sale of Charles S. Bale's collection), with the result that Baron Edmund de Rothschild's agent carried off the prize for 450*l*. In looking through a private collection a few days ago, Mr. Reid came upon a beautiful series of Van Dyck etchings, in remarkable fine state and condition, and among them, to his surprise, an impression of the so-called unique etching, not only in perfect preservation, but prepared by the painter himself for the engraver to work from to the full size of the proposed plate, and underneath the name, *D. Joannes van den Wauwer Eques*, probably in the painter's own hand; but this last point must remain for further investigation.

M. EUGÈNE PIOT's collection of Renaissance medals, which will be sold by Messrs. Christie, Manson & Woods on Monday and Tuesday next, will attract the particular attention of all admirers of the Cinque-cento, as it contains many very fine medals. The Trustees of the British Museum made an effort to obtain a special grant for the sale, but the Treasury refused.

THE eleven newly elected Fellows of the Society of Painter-Etchers are S. H. Baker, of Birmingham; W. W. Ball; F. Brunet-Debaines; C. E. Holloway; Catherine Maude Nichols, of Norwich; Joseph Pennell, of Philadelphia, U.S.A.; C. A. Platt, of New York, U.S.A.; M. A. Rodin; Ned Swain; Krueman Van Elten, of New York, U.S.A.; and T. M. Wendel.

EXHIBITIONS are more numerous than ever this year. Messrs. Graves, of Pall Mall, have opened an exhibition connected with Sir Francis Drake and the Spanish Armada, and have taken great pains to illustrate the subject with arms and relics. The exhibition is under the auspices of the Plymouth Memorial Committee. It includes Mr. Seymour Lucas's 'Armada in Sight,' and two drawings by Mr. Oswald Brierly that have not been exhibited. There is on view at the Fine-Art Society's Gallery, in New Bond Street, a large number of original drawings executed by various artists for Messrs. Cassell, & Co.'s publications. Mr. Emmanuel is exhibiting at the 'Pall Mall Gallery' some pictures by M. Aivazovsky.

WE have received from Messrs. Trübner an elaborate catalogue of a sale of prints that is to take place at Berlin on Monday, the 15th inst., and the following days. Herr Lepke, of the Kochstrasse, is the auctioneer. The collections to be disposed of are those of Herr E. F. Oppermann and another 'Berliner Kunstfreund.'

SOME interesting discoveries have recently been made within the precincts of Pontefract Castle. The site of the chapel has long been known. From this place has been removed the accumulation of rubbish with which it has been encumbered since the fortress was dismantled in the seventeenth century, and in it have been discovered the graves of those who died during the siege. Seven graves were come upon less than a foot beneath the surface. The coffins had been surrounded with quick lime, and over this was deposited about six inches of unburned coal. There cannot be any doubt that this room had been used as a chapel in post-Reformation times, but it was evidently not the original one, for

adjoining it the excavators have come upon the basement courses of a chapel with an apsidal end. At present it is but partially cleared from rubbish. We hear that it is probable that a local museum will be formed within the Castle.

SOME sixty years ago a London firm commissioned a series of thirty-two copperplate etchings of the chief towns of Scotland and their environs. The commission was carefully executed by an excellent artist, but, for some reason or other, the series has remained unknown. Mr. Gardner, of Paisley, has secured the artist's plates, and proposes to publish, by private subscription, an impression limited to one hundred and fifty copies. Most of the etchings bear the date 1824, and carry us back to a period when Scotch towns and landscapes bore a different aspect from that which they present to the modern traveller.

THE new professorship of the Fine Arts at University College, Liverpool, will be filled up shortly. Candidates must send in their names by the 15th inst. There are no studios or buildings suited for practical instruction in art. The professor's work will be confined to lecturing, and his capacity to lecture will be the main point considered by the Council in appointing him.

DR. CARUANA has just completed his report on the Phœnician and Roman antiquities in the group of the islands of Malta. The report is divided into two series. The first is devoted to Phœnician antiquities, and gives an account of the rough stone monuments, pottery, and glass vessels, monuments of sculpture, inscriptions, coins, and Phœnician remains in the Maltese idiom. The second series is devoted to Greek, Carthaginian, and Roman antiquities, and gives an account of Greek and Roman architectural monuments, pagan tombs and sepulchres, early Christian cemeteries, sculpture, pottery, gems, coins, and inscriptions. The whole report is extremely valuable, and to a few copies Dr. Caruana has added some photographs of the objects described, most of them specially taken, but others unfortunately copied from books. There are only a few copies of this report in England, and our readers may be glad to learn more about it by applying to Miss Toulmin Smith, Highgate. The report is prepared at the expense of the Government of Malta by direction of Lord Kimberley, whose attention was drawn to the neglected state of these antiquities by Mr. Gregory, M.P.; but the photographs are added by Dr. Caruana himself.

HEER MUNKACSZ's picture, 'Christ before Pilate,' which was a good deal talked about in Paris last year, is on view at the Conduit Street Galleries, where it threatens to prove a formidable rival to the attractions of the Doré Gallery. The artist has taken a tremendous leap in the dark, and proved his unfitness to deal with the subject represented on this vast canvas. The most successful part of the design is the seated figure of the stalwart Pilate, which, however, is not in accord with what we know of the character of the man, nor with the conventional pictures of him. Christ, who appears as an over-wrought, ultra-nervous modern enthusiast or fanatic, has not any of that grand and beautiful presence, that intellectual majesty, or even of that vigorous unloveliness which one legend or another has awarded to Him. The *chic* of the background offers some compensation for several technical defects in this spectacular painting.

MR. T. W. LUDLOW writes from New York:—"My attention has only just been called to Mr. W. M. Ramsay's excellent letter upon 'An English School of Archaeology,' which appeared in your number of February 18th. I should like to correct the misapprehension under which Mr. Ramsay is labouring, that the committee upon the American school at Athens consider that an expenditure of 20,000*l*. will be required to found the school satisfactorily. We estimate that a permanent fund of at least 20,000*l*. of

which the annual interest may be set down at 1,000*l*., will be necessary to provide for the running expenses of the school after it becomes an independent institution. That this estimate is a very moderate one, is, I think, patent; for the services of a competent director can hardly be commanded for a salary of less than 600*l*. or even 700*l*., which will leave but a small sum available for house-rent and for all other unavoidable expenses of the school. Mr. Ramsay's views regarding the building in Athens to be occupied by the school are almost entirely in accord with those of the American committee. It is our wish, however, following the example of the German institute, to give lodgings in the school building to our students, provided there be room for them. No other provision for the students has as yet been made or considered. We expect that the students will support themselves, or be supported by travelling scholarships given by our different colleges, or by special scholarships which may hereafter be established in connexion with the school. No steps have as yet been taken toward raising the permanent fund above alluded to. The committee, judging that it will be much easier to raise this fund after the school is actually in operation, have decided to establish it at once upon a temporary basis. To this end subscriptions have been solicited among a number of our principal colleges, and we are assured already of at least 500*l*. a year for several years to come, which will pay the expenses of the school, the salary of the director excepted. The director will be chosen from among the professors of Greek of the colleges interested in the project, and his college will continue his salary during his absence. Under this system the school will have, of course, a new head every year or two. While we recognize the disadvantages of such changes, we can but hope that speedy collection of the permanent fund will enable us to put an end to them.... With regard to the Assos expedition, while I am far from wishing to detract from the highest appreciation of the merit, ability, and energy of its chief, Mr. Joseph T. Clarke, and of his companion, Mr. Bacon, it is perhaps hardly fair to say that the 'initiative of the whole enterprise is due to these two gentlemen.' Since the foundation of the Archaeological Institute its executive committee had had in view the undertaking of such an expedition as that to Assos. When informed of the excursion through the Greek Archipelago to be made by Messrs. Clarke and Bacon, the President of the Institute commissioned them to prepare a report upon the archaeological aspects of the sites visited. In deciding upon the site for their exploration in Hellenic territory, the executive committee weighed carefully the various advantages presented by different places, and had the benefit of the advice of many eminent scholars—among them, of Dr. Ernst Curtius. Mr. Clarke's report upon the work accomplished by the Assos expedition during the first season will shortly be published."

MUSIC

ROYAL ITALIAN OPERA, COVENT GARDEN.—THIS EVENING (Saturday), May 6th, Gounod's Opera, 'PAINTED BY MARGHERITA' (Margherita, Madame Albani; Melistofeo, Mons. Bonny; and Faust, Signor Frappoli).

MONDAY, May 8th, Mozart's Opera, 'IL SERAGLIO' (Costanza, Madame Sembrich; Blondina, Madame Valleria; Ousino, Mons. Gellhard; and Belmonte, Mons. Vergnet).

TUESDAY, May 9th, Verdi's Opera, 'LA TRAVIATA' (Violetta, Madame Albani; Giorgio Germont, Signor Cossign; and Alfredo, Signor Frappoli).

Doors open at 8 o'clock; the Opera commences at half-past.

The Box-Office, under the Porch of the Theatre, is open from 10 till 4. Orchestra Stalls, 1*l*. 5*s*.; Side Boxes on the First Tier, 2*l*. 3*s*.; Upper Boxes, 2*l*. 12*s*. 6*d*.; Balcony Stalls, 15*s*.; Pit Tickets, 7*s*.; Amphitheatre Stalls, 10*s*. 6*d*. and 5*s*.; Amphitheatre, 2*s*. 6*d*.

Programmes, with full particulars, can be obtained of Mr. Howard Hall, at the Box-Office, under the Porch of the Theatre, where applications for Boxes and Stalls are to be made; also of the principal Librarians and Music-sellers.

THE WEEK.

ST. JAMES'S HALL.—Sacred Harmonic Society. Symphony Concerts. Richter Concerts.

ALTHOUGH in some respects the Sacred Harmonic Society may be said to have outlived

its time, its demise cannot but be regarded with feelings of regret by those who consider the state of musical culture in London fifty years ago, and how much the Society did to bring about a better condition of affairs. The performance of Handel's 'Solomon' on Friday week, at St. James's Hall, marks the conclusion of an important chapter in the history of the art in this country, for when the strains of the National Anthem had died away the Sacred Harmonic Society had ceased to exist. The closing scene was rendered additionally impressive by the unexpected reappearance of Sir Michael Costa, who was greeted with a vehemence only natural under the circumstances. Conscientious musicians cannot always agree with the procedure of Sir Michael Costa, but his long services in connexion with music and his sterling qualities as the leader of an orchestra are sufficient to account for the fervour of his welcome on this occasion. It is possible to sympathize with this feeling while at the same time giving expression to the hope that when 'Solomon' is next performed in London the music may be given as Handel left it, without additions and interpolations. The strength of this oratorio lies in the magnificent choruses, and these were, for the most part, capably sung, though at times the orchestra was too powerful for the voices. As regards the soloists, we may be excused on such an occasion for referring to Madame Patey's superb delivery of the recitatives, as this is a branch of vocal art in which few excel. Handelian recitative as ordinarily delivered is tiresome enough; when properly declaimed, as by Madame Patey, it is impressive. Miss Anna Williams, Miss Adela Vernon, Mr. Henry Guy, and Mr. Burgon gave full satisfaction in the airs allotted to them. Amateurs will be glad to learn that efforts are being made to form a new society for the purpose of carrying on the work of the institution now defunct. A limited company has been formed, not for profit, for the furtherance of this object, and already a considerable sum has been subscribed. The success of the scheme will, it may safely be said, depend entirely upon the principles adopted by the executive. The era of shams and half-heartedness in music has expired, but the public was never so ready as at the present time to support any undertaking that can show a clear *raison d'être*. Reference must be made to one other point. The Sacred Harmonic Society possessed a magnificent library of sacred musical works, which should be kept together at all hazards. Circumstances may have hitherto necessitated the placing of the collection under lock and key, but if it could be acquired by the new society, and if membership conferred the right of access for purposes of reference, numbers of amateurs and professional musicians might be glad of the opportunity. The matter is, at any rate, worthy of consideration.

The first of the new Symphony Concerts, which took place on Monday evening, demands but brief consideration, as the programme was formed entirely of material familiar to musicians. Cherubini's 'Anacreon' Overture, Brahms's 'Variations on a Theme by Haydn,' and Beethoven's 'Choral' Symphony need no remarks of a critical nature, nor is it necessary to state how they

were performed under the experienced leadership of Mr. Charles Halle. The exceedingly fine quality of the chorus, as trained by Mr. Otto Peiniger, demands, however, a word of recognition. According to the official statement in the programme, the orchestra of eighty-six performers consists partly of Mr. Halle's Manchester band and partly of Mr. Manns's Crystal Palace band. Perhaps the greatest attraction of the concert was the appearance of Madame Sophie Menter. This able pianist played Rubinstein's Concerto in G, No. 3, a work noteworthy for the beauty of its themes and the badness of the workmanship. The showy solo part of course enabled Madame Menter to display her phenomenal executive ability, and her performance was most warmly received. We may here correct an extraordinary mis-statement in the programme with regard to this concerto. It is said that the work had been performed only once before in England, namely, by Hans von Bülow at a Philharmonic Concert. It has certainly been given twice at the Crystal Palace, on the first occasion by Mr. Oscar Beringer (January 29th, 1876), and once at the Philharmonic Concerts by Mdlle. Vera Timanoff (May 19th, 1880). It only remains to be added that Mr. Santley sang the air "Der Krieglust ergeben" from 'Jessonda,' and joined Miss Anna Williams, Miss Orridge, and Mr. Vernon Rigby in the symphony.

The first of the Richter Concerts was likewise undistinguished by any feature of special importance, though the high estimation in which these concerts are now held was evinced by the large attendance. The programme was wholly instrumental, and included Wagner's 'Kaiser' March and 'Tannhäuser' Overture, Weber's 'Der Freischütz' Overture, and Beethoven's 'Eroica' Symphony. These works have been heard as frequently as any under Herr Richter's baton, and it need only be said that they were magnificently rendered, making allowance for one or two individual imperfections in the orchestra. It had been arranged to introduce Brahms's new Piano-forte Concerto at this concert, but, the parts not being ready, Mr. Eugene D'Albert, who had undertaken to play the work, substituted Rubinstein's Concerto, No. 4, in D minor. This was a hazardous choice for the young pianist, but as far as regards mere execution it was fully justified by the result. Whether designedly or not, Mr. D'Albert imitated the style and mannerisms of Rubinstein, but though apparently under the influence of strong excitement his technical skill did not once fail him. There was noticeable, however, a certain hardness of touch, especially in the *cantabile* phrases in the second movement, though this may have been the fault of the piano. But it may be as well to counsel Mr. D'Albert not to devote his talents too freely to this class of music, as it cannot fail to exercise a deleterious effect if not tempered by more classical and legitimate work. At the next concert, on Monday, which will unfortunately clash with the performance of 'Siegfried,' Tchaikowsky's new Violin Concerto will be introduced by the Russian violinist, Adolph Brodsky.

MR. EBENEZER PROUT'S NEW CANTATA.

ON Monday evening, at the last concert this season of the Borough of Hackney Choral Association, at the Shoreditch Town Hall, Mr. Prout's new cantata 'Alfred' was performed for the first time. The work is modelled on the same lines as 'Hereward,' but is briefer in length, occupying only an hour and twenty minutes in performance. The libretto by Mr. William Grist may be thus summarized. The Saxon forces being overpowered by superior numbers under Guthrum the Dane, King Alfred dismisses them for a while, and, after taking a tender farewell of his betrothed Alswitha, disguises himself as a harper, and thus obtains admission to the Danish camp. Here he is called upon to prove his skill in minstrelsy or forfeit his life as a spy, and Guthrum enters into a contest of song with him, which results in a frank acknowledgment of Alfred's superior craft. Having gained the knowledge he desired, the Saxon monarch again summons his followers and inflicts a crushing defeat on the Danish invaders. Guthrum is made prisoner, but is pardoned by Alfred and assigned a thaneship in East Anglia, on condition that he will embrace Christianity, which he does with the utmost readiness. Mr. Grist's alliterative verses have combined force and grace, and are sufficiently varied in metre to enable the composer to avoid monotony in setting them. Speaking generally, the music bears similar characteristics to that of 'Hereward,' but, on the whole, is simpler in construction. Mr. Prout no longer uses "leading-themes," nor has he in this instance given us such an elaborate piece as the battle chorus, for example, in the earlier cantata. His melodies are invariably frank and rhythmical even to boldness, but if occasionally a phrase sounds familiar, he has been singularly successful in avoiding direct plagiarism. The music suggests principally the influence of Weber, and to a less extent that of Schubert and Mendelssohn. Of Schumann, Brahms, or Wagner not a trace is observable. The best portion of the cantata is undoubtedly the contest of song in the Danish camp. The pagan chief sings of war and the Christian monarch of love, and Mr. Prout has not only provided the necessary contrast in the music, but has written some passages of great beauty and expressiveness. Mention may also be made of the weird and sombre chorus of defeated Saxons, "Weary and war wasted," and of the triumphal march near the close. In these numbers, as, indeed, throughout the work, the effect is immeasurably heightened by the truly splendid use made of the orchestra. The most fanatical adherents of the "modern" or "advanced" school could not assert that in this respect the composer has fallen short of the supposed requirements of the time. Not only are the quieter effects always piquant and charmingly varied, but when the full orchestra is employed we have magnificent sonority rather than mere noise. These terms are far from synonymous, though, unfortunately, their difference in signification is not always remembered. The performance of 'Alfred' left scarcely anything to desire. The choruses are not of excessive difficulty and seemed to give but little trouble to the excellent Hackney choir. Mr. W. Shakespeare sang the music allotted to the principal character with much expression, Miss Annie Marriott infused some dramatic feeling into the rather trying part of Alswitha, and Mr. F. King was admirable as Guthrum. The second part of the concert consisted of Mozart's Symphony in G minor; Beethoven's *scena*, "Ah! perido"; and the "Benediction of the Daggers" from 'Les Huguenots.' H. F. F.

Musical Gossip.

It is proposed to admit women to the Cambridge examinations for musical degrees on the same conditions as men. The Board of Musical

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The first of the new Symphony Concerts, which took place on Monday evening, demands but brief consideration, as the programme was formed entirely of material familiar to musicians. Cherubini's 'Anacreon' Overture, Brahms's 'Variations on a Theme by Haydn,' and Beethoven's 'Choral' Symphony need no remarks of a critical nature, nor is it necessary to state how they

were performed under the experienced leadership of Mr. Charles Halle. The exceedingly fine quality of the chorus, as trained by Mr. Otto Peiniger, demands, however, a word of recognition. According to the official statement in the programme, the orchestra of eighty-six performers consists partly of Mr. Halle's Manchester band and partly of Mr. Manns's Crystal Palace band. Perhaps the greatest attraction of the concert was the appearance of Madame Sophie Menter. This able pianist played Rubinstein's Concerto in G, No. 3, a work noteworthy for the beauty of its themes and the badness of the workmanship. The showy solo part of course enabled Madame Menter to display her phenomenal executive ability, and her performance was most warmly received. We may here correct an extraordinary mis-statement in the programme with regard to this concerto. It is said that the work had been performed only once before in England, namely, by Hans von Bülow at a Philharmonic Concert. It has certainly been given twice at the Crystal Palace, on the first occasion by Mr. Oscar Beringer (January 29th, 1876), and once at the Philharmonic Concerts by Mdlle. Vera Timanoff (May 19th, 1880). It only remains to be added that Mr. Santley sang the air "Der Kriegerlust ergeben" from 'Jessonda,' and joined Miss Anna Williams, Miss Orridge, and Mr. Vernon Rigby in the symphony.

The first of the Richter Concerts was likewise undistinguished by any feature of special importance, though the high estimation in which these concerts are now held was evinced by the large attendance. The programme was wholly instrumental, and included Wagner's 'Kaiser' March and 'Tannhäuser' Overture, Weber's 'Der Freischütz' Overture, and Beethoven's 'Eroica' Symphony. These works have been heard as frequently as any under Herr Richter's baton, and it need only be said that they were magnificently rendered, making allowance for one or two individual imperfections in the orchestra. It had been arranged to introduce Brahms's new Piano-forte Concerto at this concert, but, the parts not being ready, Mr. Eugene D'Albert, who had undertaken to play the work, substituted Rubinstein's Concerto, No. 4, in D minor. This was a hazardous choice for the young pianist, but as far as regards mere execution it was fully justified by the result. Whether designedly or not, Mr. D'Albert imitated the style and mannerisms of Rubinstein, but though apparently under the influence of strong excitement his technical skill did not once fail him. There was noticeable, however, a certain hardness of touch, especially in the *cantabile* phrases in the second movement, though this may have been the fault of the piano. But it may be as well to counsel Mr. D'Albert not to devote his talents too freely to this class of music, as it cannot fail to exercise a deleterious effect if not tempered by more classical and legitimate work. At the next concert, on Monday, which will unfortunately clash with the performance of 'Siegfried,' Tchaikowsky's new Violin Concerto will be introduced by the Russian violinist, Adolph Brodsky.

MR. EBENEZER PROUT'S NEW CANTATA.

ON Monday evening, at the last concert this season of the Borough of Hackney Choral Association, at the Shoreditch Town Hall, Mr. Prout's new cantata 'Alfred' was performed for the first time. The work is modelled on the same lines as 'Hereward,' but is briefer in length, occupying only an hour and twenty minutes in performance. The libretto by Mr. William Grist may be thus summarized. The Saxon forces being overpowered by superior numbers under Guthrum the Dane, King Alfred dismisses them for a while, and, after taking a tender farewell of his betrothed Alswitha, disguises himself as a harper, and thus obtains admission to the Danish camp. Here he is called upon to prove his skill in minstrelsy or forfeit his life as a spy, and Guthrum enters into a contest of song with him, which results in a frank acknowledgment of Alfred's superior craft. Having gained the knowledge he desired, the Saxon monarch again summons his followers and inflicts a crushing defeat on the Danish invaders. Guthrum is made prisoner, but is pardoned by Alfred and assigned a thaneship in East Anglia, on condition that he will embrace Christianity, which he does with the utmost readiness. Mr. Grist's alliterative verses have combined force and grace, and are sufficiently varied in metre to enable the composer to avoid monotony in setting them. Speaking generally, the music bears similar characteristics to that of 'Hereward,' but, on the whole, is simpler in construction. Mr. Prout no longer uses "leading-themes," nor has he in this instance given us such an elaborate piece as the battle chorus, for example, in the earlier cantata. His melodies are invariably frank and rhythmical even to boldness, but if occasionally a phrase sounds familiar, he has been singularly successful in avoiding direct plagiarism. The music suggests principally the influence of Weber, and to a less extent that of Schubert and Mendelssohn. Of Schumann, Brahms, or Wagner not a trace is observable. The best portion of the cantata is undoubtedly the contest of song in the Danish camp. The pagan chief sings of war and the Christian monarch of love, and Mr. Prout has not only provided the necessary contrast in the music, but has written some passages of great beauty and expressiveness. Mention may also be made of the weird and sombre chorus of defeated Saxons, "Weary and war wasted," and of the triumphal march near the close. In these numbers, as, indeed, throughout the work, the effect is immeasurably heightened by the truly splendid use made of the orchestra. The most fanatical adherents of the "modern" or "advanced" school could not assert that in this respect the composer has fallen short of the supposed requirements of the time. Not only are the quieter effects always piquant and charmingly varied, but when the full orchestra is employed we have magnificent sonority rather than mere noise. These terms are far from synonymous, though, unfortunately, their difference in signification is not always remembered. The performance of 'Alfred' left scarcely anything to desire. The choruses are not of excessive difficulty and seemed to give but little trouble to the excellent Hackney choir. Mr. W. Shakespeare sang the music allotted to the principal character with much expression, Miss Annie Marriott infused some dramatic feeling into the rather trying part of Alswitha, and Mr. F. King was admirable as Guthrum. The second part of the concert consisted of Mozart's Symphony in G minor; Beethoven's *scena*, "Ah! perfido"; and the "Benediction of the Daggers" from 'Les Huguenots.' H. F. F.

Musical Gossip.

It is proposed to admit women to the Cambridge examinations for musical degrees on the same conditions as men. The Board of Musical

Studies, which is responsible for the recommendation, points out that these examinations are virtually honour examinations, and that residence has not hitherto been required of male candidates, and the Board believes that its proposals in effect are in agreement with the decision to admit women to the honour examinations of the university.

THE only event of note at the Opera has been the *rentrée* of Madame Albani in 'La Traviata,' an opera in which she had not previously appeared. That the Canadian *prima donna* gave a highly intelligent rendering of the part may be readily understood by those who have watched the great strides she has made in her art of recent years; but few will venture to assert that she has heightened her reputation by adding Verdi's consumptive heroine to her *répertoire*. The new contralto, Mdle. Stahl, of whom much is expected, was announced to make her *début* as Amneris in 'Aida' on Thursday, too late for notice this week.

THERE was no novelty in the programme of last Saturday's concert at the Crystal Palace. The principal orchestral work was Schubert's great Symphony in C, No. 9, and Madame Sophie Menter played Liszt's Concerto in E flat, a work for which she seems to have a singular predilection.

MISS MEREDITH BROWN, a young contralto vocalist, gave a morning concert on Tuesday week at the mansion of the Earl of Aberdeen, Grosvenor Square. In addition to the concert-giver, Madame Sherrington and Messrs. Cummings, Ghilberti, A. Hollins, Holländer, Libotton, and Naylor were announced to appear.

THE May and June numbers of Mr. Walford's new *Antiquarian Magazine* will contain, *inter alia*, some papers by the Rev. F. K. Harford, Minor Canon of Westminster, on the true origin of our National Anthem, which he has traced back to its original source in a Latin anthem, sung in the Chapel Royal, St. James's, in the time of the Stuarts.

THE first of Herr Franke's series of chamber concerts at the Marlborough Rooms on Tuesday afternoon was noteworthy for the appearance of a Russian violinist, Gospodin Adolph Brodsky, who created a marked impression by his fine tone and vigorous style in Tartini's 'Trillo del Diavolo.' The rest of the programme consisted wholly of English music, and included Mr. Hubert Parry's Trio in E minor and Mr. Villiers Stanford's Pianoforte Quartet in F. The latter work had only been once heard previously in London, at one of the first series of Richter Concerts. Miss Carlotta Wilmers and Mr. Egbert Roberts contributed some songs by Cowen, Purcell, and Pierson.

MR. GEORGE GEAR's annual concert was given at St. George's Hall last Tuesday afternoon.

MESSRS. WEBER, KUMMER, AND ALBERT gave their fourth concert of chamber music at the Royal Academy Concert Room on Wednesday evening, when the principal items of the programme were Beethoven's Trio in B flat, Op. 97; Brahms's Sonata in G, Op. 78, for piano and violin; and Goetz's Piano Quartet in E, Op. 6.

THE directors of the Symphony Concerts must certainly be credited with courage. They announce a series of orchestral concerts to be given at St. James's Hall under the direction of Mr. Charles Halle every Saturday evening from October, 1882, to June, 1883. The experiment deserves to succeed; whether the public will support it is a question which it would be rash to answer beforehand.

WE noticed in these columns last week Mr. Corder's admirable English version of Wagner's 'Meistersinger.' We have now to call attention to the same gentleman's translation of the whole of the 'Ring des Nibelungen,' which Messrs. Schott & Co. have opportunely published in time for the series of performances of the work which

began last night at Her Majesty's Theatre. The credit of the first attempt at an English version of Wagner's masterpiece is due to Mr. Alfred Forman, whose translation was published in 1877. Like his predecessor, Mr. Corder has retained the alliterative verse of the original German. His rendering not only reproduces the poet's meaning with marvellous fidelity, but is perfectly fitted to the musical accents, the very same alliterative sounds being in a large number of instances retained. The translation is printed on parallel pages with the German text, in four handy volumes, each containing one complete portion of the work. It will be found indispensable by those who attend the performances at Her Majesty's; and it may not be superfluous to advise them to read the libretti carefully through beforehand, if they wish to appreciate the intimate connexion of music and words on which Wagner so much relies.

HERREN LIST AND FRANCKE, of Leipzig, will sell by auction on the 12th of June a valuable collection of autographs by Beethoven, Mozart, M. Haydn, Schubert, Weber, Liszt, Chopin, and Mendelssohn.

FRANZ SCHUBERT's opera 'Alfonso und Estrella' was performed at Vienna on the 15th ult. The success of the work seems to have been only moderate.

THE prize of one hundred ducats offered by the *Deutsche Zeitung*, of Vienna, for the best musical setting of the national hymn by Joseph Winter, has not been awarded. Although 1,320 compositions were sent in, the umpires decided that none of them perfectly fulfilled the required conditions.

DRAMA

THE WEEK.

GLOBE.—'Far from the Madding Crowd,' a Pastoral Drama in Three Acts. By Thomas Hardy and Comyns Carr.

THE notice of 'Far from the Madding Crowd' supplied, on the occasion of its first production in Liverpool, in the *Athenæum* takes away all need for dealing at length with the performance now given in London at the Globe. Less neat in construction than 'The Squire' and inferior to it in the pastoral scenes, 'Far from the Madding Crowd' attains in the second act, by perfectly legitimate means, a point of passion higher than is reached in the rival play, which it also surpasses in psychology. By the side of Bathsheba Everdene, with her generous and noble but variable and essentially feminine nature, Kate Verity, in spite of the superb interpretation that is afforded by Mrs. Kendal, sinks into a conventional heroine. One aspect only, and that not the highest, of Gabriel Oak's nature survives the processes of dramatization and exposition, but the character so far as it extends is natural and realizable. The rustic characters lose in the progress of the action the bovine nature they display in the outset, and are shown as too anxious for the maintenance of an authority the need for which springs from their own misconduct. They remain, however, fairly striking and effective. One figure alone, that of the gipsy brother of Fanny Robin, is melo-dramatic and unreal. A distinct gain to probability would be derived from assigning to this character the position of a lover instead of that of a brother. A passion fiercer than brotherly love as ordinarily exhibited in the labouring classes is requisite to justify a thirst for vengeance such as, after an interval of years, brings about the crime furnishing

the *dénouement*. 'Far from the Madding Crowd' is competent and satisfactory work. As a version of the novel it is a little closer than 'The Squire.' In what, during the long discussion that has been waged, is called the atmosphere, Mr. Pinero's play is, on the whole, the better rendering. On account of the suspicions of prejudice likely to be aroused, and not unlikely in some cases to be justified, comparison between contemporary works forms ordinarily an unsatisfactory portion of criticism. When, however, two plays drawn from the same novel appeal at the same time to the public, comparison becomes unavoidable.

Mrs. Bernard Beere is seen to advantage as Bathsheba Everdene, and shows faithfully the conflicting impulses with which the mind of the heroine is perplexed. Mr. Charles Kelly is good as Gabriel Oak, though less good than was to be expected. Mr. Barnes as Frank Troy, Mr. A. Wood as Joseph Poorgrass, Mr. Russell as Jan Coggan, and Miss Alexis Leighton as Lydia Smallbury are fair representatives of their respective characters. The reception of the new play was warmly favourable, though some opposition, attributable principally to the character of Will Robin, made itself audible.

MISCELLANEA

Manilius, iv. 37-40.—Prof. Jebb's ingenious emendation of *Manilius* (iv. 37-40), cited in your review of his life of Bentley, may perhaps be thought too violent. It is easy to understand the accidental transposition of two whole lines; but there is more difficulty in admitting the transposition of two hemistichs, which would involve two consecutive mistakes of the transcriber. I venture to suggest that the corruption of the passage lurks in the word *Fabium*, and that *Manilius* wrote *Trebiæque cruentam*. When *Cannæ* and *Thrasimene* are mentioned *Trebia* may be suspected to be near. The corruption of *Trebia* into *Fabium* would be very easy, and when it had once established itself in the text, *cruentam*, or whatever other epithet may have been applied to *Trebia*, would inevitably be altered into one appropriate to *Fabius*.

R. GARNETT.

The "Dog-Watch."—There is an expression common among sailors alluding to the division of the "watch" between 4 and 8 o'clock P.M. This watch is divided into two "dog-watches," each of two hours. It is commonly said that the expression is derived from the idea of a dog sleeping with one eye open. But it seems to have a classical origin—the double-headed dog of Yama, called the four-eyed (*çvānu c'aturaks'au*); whilst one head slept the other kept watch. This seems to have changed into a double-headed bird, as in my 'Romantic History of Buddha,' pp. 380 ss.: "The heads took it in turn which should watch." It is curious that *yāmas* means "a watch." It is also curious that in a plate of a ship given in the first volume (at the end) of Pliny the Younger's 'Natural History' (ed. Harduini), the bird with two necks is distinctly represented twice. This emblem may be the same as the *Dioscuri*, the sign of the ship in which St. Paul was carried. At any rate, the dog-watch must be derived from this story of a double-headed dog dividing the watch.

S. BEAL.

TO CORRESPONDENTS.—E. L.—R. G.—Y. O. S.—W. H. O.—S. W. T. H.—E. P.—J. H.—W. P.—D. F. H.—T. L. F.—F. M. J.—received.

S. E. C.—We cannot undertake to answer your question. No notice can be taken of anonymous communications.

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